ART EXHIBITION CATALOGUES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
20 Newmarket Road
Cambridge CB5 8DT
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1979

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a three-part serial number. The first part of the serial number designates the sales list in which the title was first announced. The second part indicates the agent of publication, i.e. the museum, gallery or organisation that was responsible for the publication of the catalogue. The third part of the serial number is the number allotted to that title.

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Technical data:
Producing laboratory: Chadwyck-Healey Ltd.

General

NEW YORK

13

♉

JASPER JOHNS

♊

DONALD JUDD

♊

ELLSWORTH KELLY

♍

ROY LICHTENSTEIN

♒

ROBERT MORRIS

♒

BARNETT NEWMAN

♈

KENNETH NOLAND

♒

CLAES OLDENBURG

♎

ROBERT RAUSCHENBERG

♐

JAMES ROSENQUIST

♐

GEORGE SEGAL

♉

FRANK STELLA

♌

ANDY WARHOL

NEW YORK 13

An exhibition organized by The Vancouver Art Gallery

The Vancouver Art Gallery
January 21 - February 16, 1969

The Norman Mackenzie Art Gallery, Regina
March 10 - April 21, 1969

Musée d'Art Contemporain, Montreal
June 3 - July 5, 1969

Catalogue text by Lucy R. Lippard

LENDERS TO THE EXHIBITION

Leo Castelli Gallery, New York

The Douglas Gallery, Vancouver

Gemini G.E.L., Los Angeles

Sidney Janis Gallery, New York

The Kleiner Foundation, Beverly Hills, Courtesy of Los Angeles County Museum of Art

M. Knoedler & Co. Inc., New York

The David Mirvish Gallery, Toronto

Mrs. Claes Oldenburg, New York

Claes Oldenburg, New York

Mr. and Mrs. Anthony Tyson, New York

New York 13 is the third of a series of three shows planned with the aim of bringing to Vancouver within a period of less than a year a representative cross-section of the most important work current in the three major capitals of the world of art today: Los Angeles, London and New York City.

In her introduction Mrs. Shabolt has outlined the reasons behind the choice of these particular artists but she has not divulged the amount of skill, diplomacy and energy she herself expended on a show which taxed even her abundant supply of all three. The show stands as a tribute to her powers of persuasion and organization.

I should like to thank, too, our President and Council for their constant encouragement and support in the planning and execution of the whole series; every member of our professional staff for their unstinting labours; my colleagues, Nancy Robertson Dillow, Director of The Norman MacKenzie Art Gallery, Regina, and Gilles Hénault, Director of the Musée d'Art Contemporain, Montreal, for their cooperation; and—above all—the Canada Council, whose massive financial aid has enabled us to realize some, at least, of the shows we dream of presenting.

Anthony Emery, *Director*

INTRODUCTION

This exhibition brings work by thirteen of New York's most significant artists of the last decade and a half to three Canadian cities—Vancouver, Regina and Montreal. The question arises, why, at this late date, a mixed-group show with each artist represented by two or three works, especially when those artists are as well-known to the Canadian art public as they are to the art world at large.

The answer is two-fold. Too often our knowledge is of reputations, and our acquaintance with the work second-hand; there are major centres in this country—and Vancouver is a prime example—where awareness outstrips experience in this regard, where such artists' work has been shown little if at all. And it goes without saying that an artistic confrontation on home territory has a special value for which there is no substitute, even at a time which assumes an increasing mobility for art-followers.

But also this is a special show. All the works are recent. A considerable number have not been shown publicly before and, in fact, several were especially produced for this exhibition. For example, Claes Oldenburg's HARD SAW was executed in Vancouver to his specifications and James Rosenquist created a new AURORA BOREALIS to suit the needs of The Vancouver Art Gallery space. That the artists, each of whom is already heavily committed to creative projects in various parts of the globe, were willing to share our northern enthusiasm and extend such a degree of cooperation is a matter of great satisfaction to us and we are warmly grateful to them.

Secondly, a show of this kind is obviously dependent on the generosity of lenders, both artists, and collectors, and most particularly in this show the galleries representing the various artists: the Leo Castelli and Sidney Janis Galleries of New York; and the David Mirvish and Douglas Galleries of Toronto and Vancouver respectively. Without the sympathy and very real help of these galleries the exhibition could not have taken place. To all lenders we extend our thanks.

The early enthusiasm of Doug Christmas for the idea of the show was effective in eliciting the interest and support of the artists. Lucy Lippard of New York prepared the catalogue text and gave valuable assistance in other ways.

To these and the many others who contributed to the project we acknowledge our indebtedness.

Doris Shadbolt, *Senior Curator*

EDITOR'S NOTE

Between 1960 and 1965, each of these 13 artists was forcefully associated with, even assimilated into one of several much-publicized "movements". By 1969, it is finally possible to disentangle them from the shrouds of their trends and consider their importance in a narrower (individual) and broader (historical) context.

There are not many general statements that can be made about this group. They represent a wide range of age, style and approach. Newman, Kelly and Rauschenberg exhibited first around 1950; Johns, Noland, Stella, Segal and Oldenburg in the late 1950's; Rosenquist, Lichtenstein and Warhol by 1961, and Judd and Morris by 1964. Between them they represent most of the alternatives to action painting current by 1965: geometry and "post" geometry, primary structure, monochrome painting, assemblage, pop, color abstraction, figuration, environment, kinetic art and the "new materialism", or anti-form. The motley aspect of their recent work indicates the variety and/or turmoil of the New York art scene over the past decade. With a few others (notably Reinhardt, Held, Flavin and Poons) they represent the major influences on that scene in the early 1960's.

Since my opinions on and commitments to the various artists necessarily differ; since it would be difficult, if not absurd, to try and reconstruct here the complexties that relate their work; since a great deal has been written on all of them and the limited format of a group exhibition catalogue precludes any specialized analysis that might augment the existing literature, a quasi-anthological approach has been taken.

These artists are related not by style but by time, place and shared concerns. Listed below as a key to the texts that follow are some of the issues that have dominated the 1960's in New York.

Lucy R. Lippard

WHOLENESS, HOMOGENEITY: single image, all-over, monochrome and non-relational painting; unitary, modular, serial sculpture and three-dimensional art.

SHAPE, STRUCTURE: relation between depicted shape and canvas-support shape, inner and outer image in painting; autonomy of shape or gestalt in sculpture.

THE REAL: object, concept, anti-object, documentation.

STYLE — MANNER — METHOD — PROCESS

FLATNESS, FRONTALITY, SURFACE, EDGE

SYMMETRY/ASYMMETRY

COLOR that transcends its vehicle.

NEW MATERIALS dominating shape, image.

PROCESS visible in final work or work continually in process.

EXPERIENCE, IMPERMANENCE, AUDIENCE PARTICIPATION

ART ABOUT LIFE

STYLIZATION (e.g. Stella)/NATURALISM (e.g. Warhol)

MASS PRODUCTION, PROFESSIONAL FABRICATION

IMPERSONALITY, DETACHMENT, HOSTILITY, ENGAGEMENT, BOREDOM

ORIGINALITY, NEWNESS, ADVANCE

PERCEPTUAL MANIPULATION

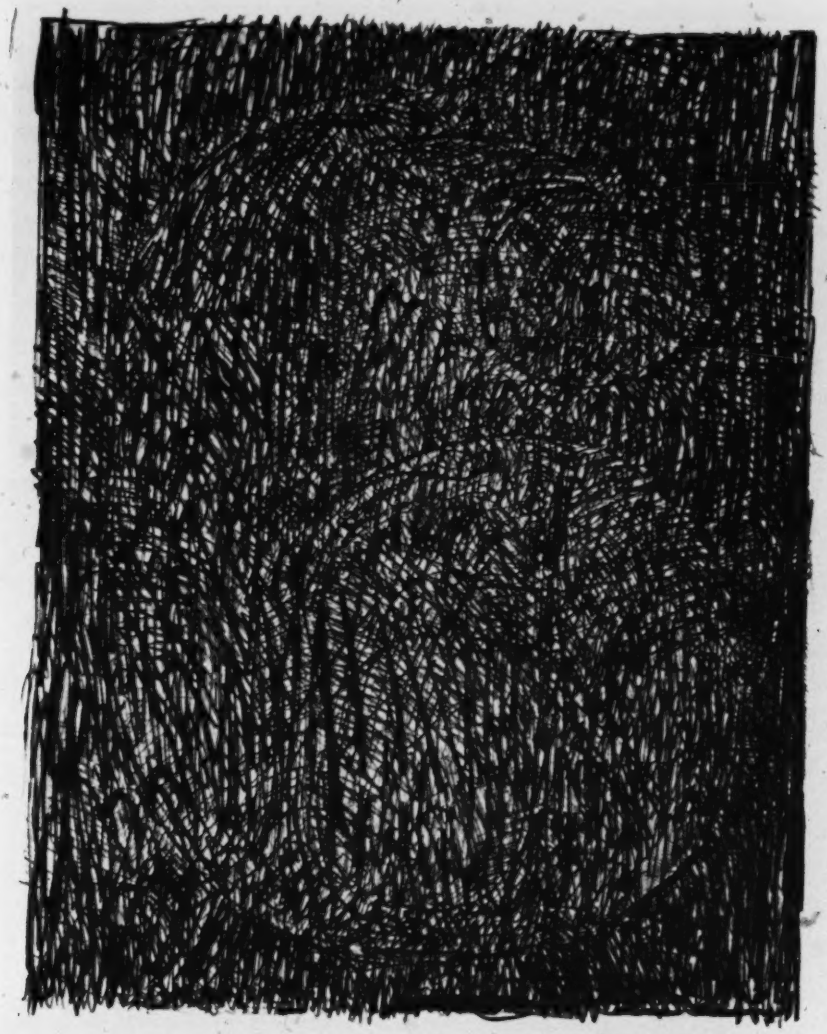
CHANCE/CONTROL

ILLUSION/FACT

ART ABOUT ART: Self-critical "modernist" abstraction; comment, pun, "copy", parody; in figuration and abstraction.

NEGATIVE/POSITIVE; ANTI-ART, CON-ART, PRO-ART; SUBTRACTIVE/ADDITIVE; LITERAL/LITERARY; REJECTIVE/INCLUSIVE; ELITE/KITSCH; PURE/IMPURE; MINIMAL/MAXIMAL

JASPER JOHNS, born Allandale, South Carolina, May 15, 1930 *Taurus*



Numeral Series (black & white)
1968 ten lithographs each 37 x 30"
Gemini G.E.L., Los Angeles

"Make something.
Find a use for it.
AND/OR
Invent a function.
Find an object.
'OCCUPATION—Take up space with 'what you do'." [1]

There are evidently more persons in him than one. (A) having painted a picture gives it the title *Flag*. (B) having made a sculpture gives it the title *Painted Bronze*. (A) referring to (B)'s work says beer when to be in character he would say ale. (C) is not concerned with structure nor with sculpture *(Jubilee)*. (D) *(Painting with Two Balls)* is concerned with both. (E) has a plan: *Make something, a kind of object which as it changes or falls apart (dies as it were) or increases in its parts (grows as it were) offers no clue as to what its state or form or nature was at any previous time. Physical and Metaphysical Obstinacy. Could this be a useful object?* (F) experimentally inclined, among other ways of applying paint, stood on his head to make *Skin*. (G) sees objects in poetic interpenetration. *(Fool's House)*. (H) stands sufficiently far away to see panoramically *(Diver)*. (I) records history *(Make Shirl Hendryx's shoe in Sculpmetal with a mirror in the toe—to be used for looking up girls' dresses. High School Days. 'There is no way to make this before 1955.'* (J) is concerned with language, (K) with culture sacramentally *(Tennyson)*. (L) makes plans not to be carried out. (M) asks: *Can a rubber face be stretched in such a way that some mirror will reorganize it into normal proportion?* (N) is a philosopher: ' *differs from a* '. (O) studies the family tree. (P) is not interested in working but only in playing games. (Q) encourages himself and others *to do more rather than less*. (R) destroys the works he finishes and is the cause of all the others. (S) made *The Critic Sees*. (T)" [2]

"Johns' subjects are whole entities or complete systems. Either a single thing in its entirety, a figure 5, a target, a shade; or a gamut, a full set, or span of possibilities. As his objects are seen from no particular angle, so there is no intellectual station whence a significant fragment from a larger whole might have been singled out. No partiality. The completeness of his systems or entities implies the artist's refusal to advertise his subjective location." [3]

"My paintings are not simply expressive gestures. Some of them I have thought of as facts, or at any rate there has been some attempt to say that a thing has a certain nature. Saying that, one hopes to avoid saying I feel this way about this thing; one says this thing is this thing, and one responds to what one thinks is so.

"I am concerned with a thing's not being what it was, with its becoming something other than what it is, with any moment in which one identifies a thing precisely and with the slipping away of that moment, with at any moment seeing or saying and letting it go at that." [4]

FLAG, TARGET, THERMOMETER, PERISCOPE, DIVER, PAINTING WITH TWO BALLS, LIAR, FALSE START, RECONSTRUCTION, DISAPPEARANCE, DEVICE, DOUBLE DEVICE, ACCORDING TO WHAT, STUDIO 2, HARLEM LIGHT.

"The picture is not contained by an external frame, but is retained from within. Appollinaire had seen this coming in 1913 when he predicted a greater role in modern art for the real object, which he called the picture's 'internal frame' . . . . . When Johns paints figures, such as numbers or letters, the negative spaces are given just enough occasional overlap to cancel the hierarchic distinction between figure and ground." [5]

" . . . . . the first number paintings were just single figures . . . . . Then I saw a chart. You know the grey alphabet painting? I saw a chart in a book that had that arrangement of the alphabet. Then I of course realized I could do the numbers that way too. But earlier than that, with the first numbers, I didn't do every number and I didn't work on them in any order and I deliberately didn't do them all, so that there wouldn't be implied that relationship of moving through things." [6]

"Aside from the fact that Johns would never confuse a symbol with a sign, he is neither interested nor uninterested in preserving color 'purity', which is a notion of current abstract painting quite removed from his own art. Instead, he predicates his art on the conviction that there is no 'purity'—not the remotest chance of it on any level. It is a point of view which allows him to stereotype radically the components of his art. Because he is neither concerned with qualities nor sensuous interactions, except insofar as they body forth ideas, his is perhaps the most intellectualized formulation of color in this century. Warding off all constructive, decorative, emotive or sensuous functions, his palette gains its potency by embodying his mental image of color. For once, an artist simply asserts what colors are, not what they can be or have been—or even how they work. His hues, therefore, do not come together to 'make' a picture, nor do they quite lie around, unassimilated within it. They are stripped of most formal relations, if not of material circumstances. Yet even his denials affirm chromatic presence in a fresh way. You do not ask whether that yellow patch is red, as the label says, but if in the unlikely event you do, the yellow is confirmed and the red (of the lettering) acknowledged, but not the connection implied." [7]

"Sometimes I see it and then paint it. Other times I paint it and then see it. Both are impure situations, and I prefer neither . . . . Three academic ideas which have been of interest to me are what a teacher of mine (speaking of Cezanne and cubism) called 'the rotating point of view'. (Larry Rivers recently pointed to a black rectangle, two or three feet away from where he had been looking in a painting and said ' . . . . like there's something happening over there too'); Marcel Duchamp's suggestion 'to teach the Impossibility of sufficient visual memory to transfer from one like object to another the memory imprint'; and Leonardo's idea ('Therefore, O painter, do not surround your bodies with lines . . . ') that the boundary of a body is neither a part of the enclosed body nor a part of the surrounding atmosphere." [8]

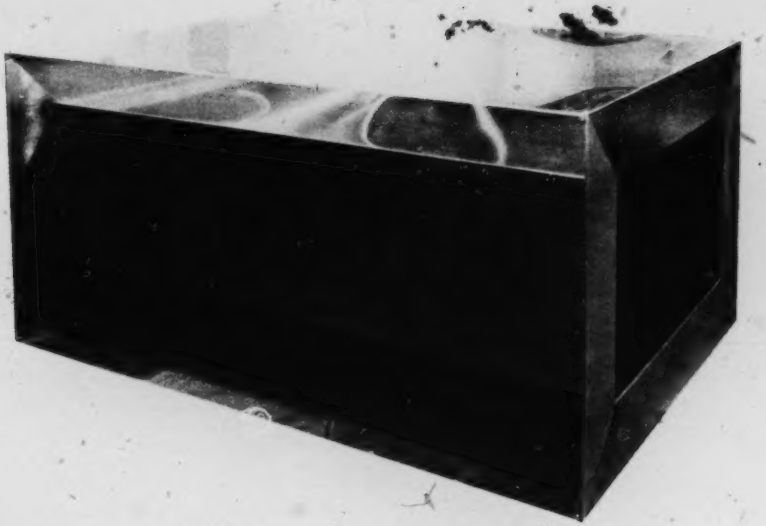
References are listed in the back of the catalogue.

Numeral Series (black & white)
1968 ten lithographs each 37 x 30"
Gemini G.E.L., Los Angeles

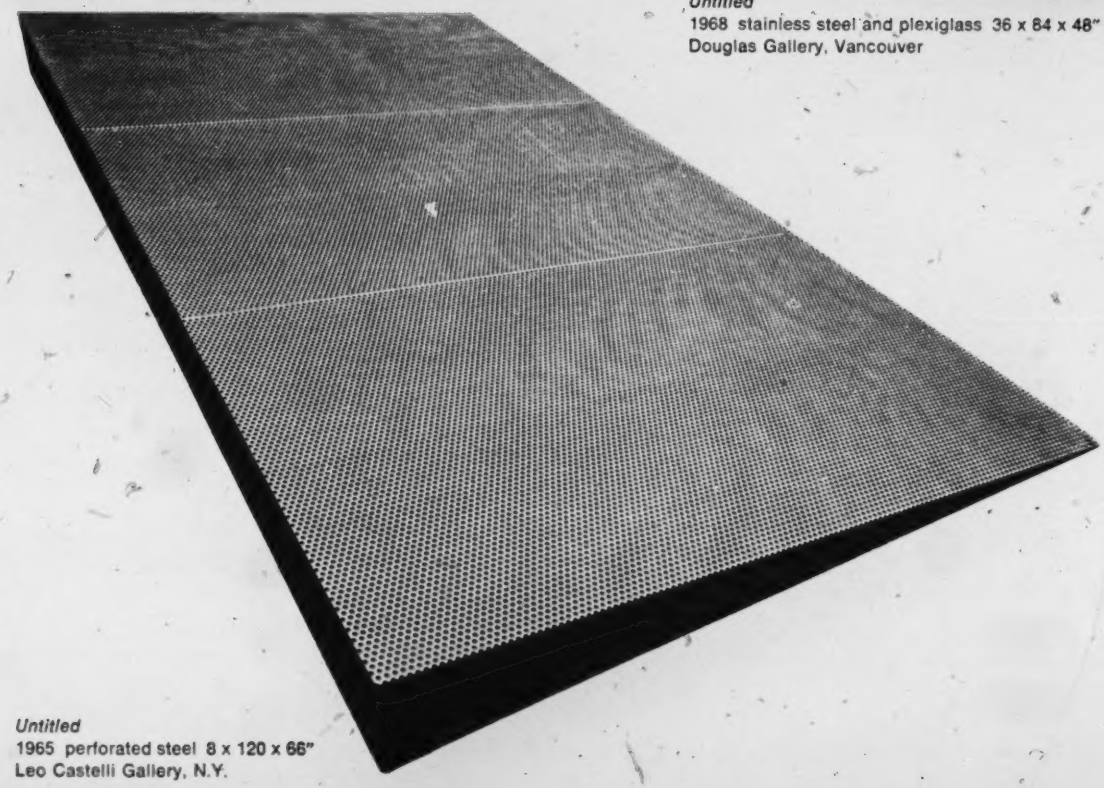
Not Illustrated: *Aluminum Numbers*
1969 Cast aluminum 57½ x 43½
Leo Castelli Gallery, N.Y.

Numeral Series (color)
1969 ten lithographs each 38 x 31"
Gemini G.E.L., Los Angeles

DONALD JUDD, born Excelsior Springs, Missouri, June 3, 1928 *Gemini*



Untitled
1968 stainless steel and plexiglass 36 x 84 x 48"
Douglas Gallery, Vancouver



Untitled
1965 perforated steel 8 x 120 x 66"
Leo Castelli Gallery, N.Y.

"I wanted work that didn't involve incredible assumptions about everything. I couldn't begin to think about the order of the universe, or the nature of American society. I didn't want work that was general or universal in the usual sense. I didn't want it to claim too much. . . . A shape, a volume, a surface is something itself. It shouldn't be concealed as part of a fairly different whole. The shapes and materials shouldn't be altered by their context. One or four boxes in a row, any single thing or such a series, is local order, barely order at all." [1]

"I'm using actual space because when I was doing paintings I couldn't see any way out of having a certain amount of illusionism in the paintings. I thought that also was a quality of the Western tradition and I didn't want it . . . . . You see, the big problem is that anything that is not absolutely plain begins to have parts in some way. The thing is to be able to work and do different things and yet not break up the wholeness that a piece has . . . . You don't have to mimic chance. You use a simple form that doesn't look like either order or disorder . . . . Take a simple form—say a box—and it does have an order, but it's not so ordered that that's the dominant quality. The more parts a thing has, the more important order becomes, and finally order becomes more important than anything else." [2]

"I am from Missouri. You have got to show me." [3]

"Painting has to be as powerful as any kind of art; it can't claim a special identity, an existence for its own sake as a medium. If it does it will end up like lithography and etching. Painting now is not quite sufficient, although only in terms of plain power. It lacks the specificity and power of actual materials, actual color and actual space. More essentially it seems impossible to further unite the rectangle and the lines, circles, or whatever are on it. The image within the rectangle is obviously a relic of pictured objects in their space . . . . . The main qualification to the lesser position of painting is that advances in art are certainly not always formal ones. They always involve innovations, but the actual formal advance, measured by the generalization of historical linearity, may be small." [4]

"The objections to painting and sculpture are going to sound more intolerant than they are. There are qualifications. The disinterest in painting and sculpture is a disinterest in doing it again, not in it as it is being done by those who developed the last advanced versions . . . . The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it." [5]

"I don't have anything against using some sort of logic. That's simple. But when you start relating parts, in the first place, you're assuming you have a vague whole—the rectangle of the canvas—and definite parts, which is all screwed up, because you should have a definite *whole* and maybe no parts, or very few. The parts are always more important than the whole . . . . The big problem is to maintain the sense of the whole thing." [6]

"Judd's work, collectively, aspires to a virtually irreducible material and structural consistency. The manifestness of these aspirations compels the viewer to see and focus on visual qualities which are factual, constrained, delimited, and which convey simply their material beauty. But his response can only be to *that* kind of beauty and to the degrees of visual consistency and plausibility which he finds there. What I experience from Judd's work, the two qualities that I find there, do not for me constitute major art; and the kind of beauty which I have found in a number of the wall pieces—a beauty I would almost describe as one of crystalline visual states—is of a drastically depleted nature. Yet I also have found myself unable to come near to characterizing this beauty because Judd's art reveals itself uniquely, and because it draws its strength from the willed visual limitations which his art embodies." [7]

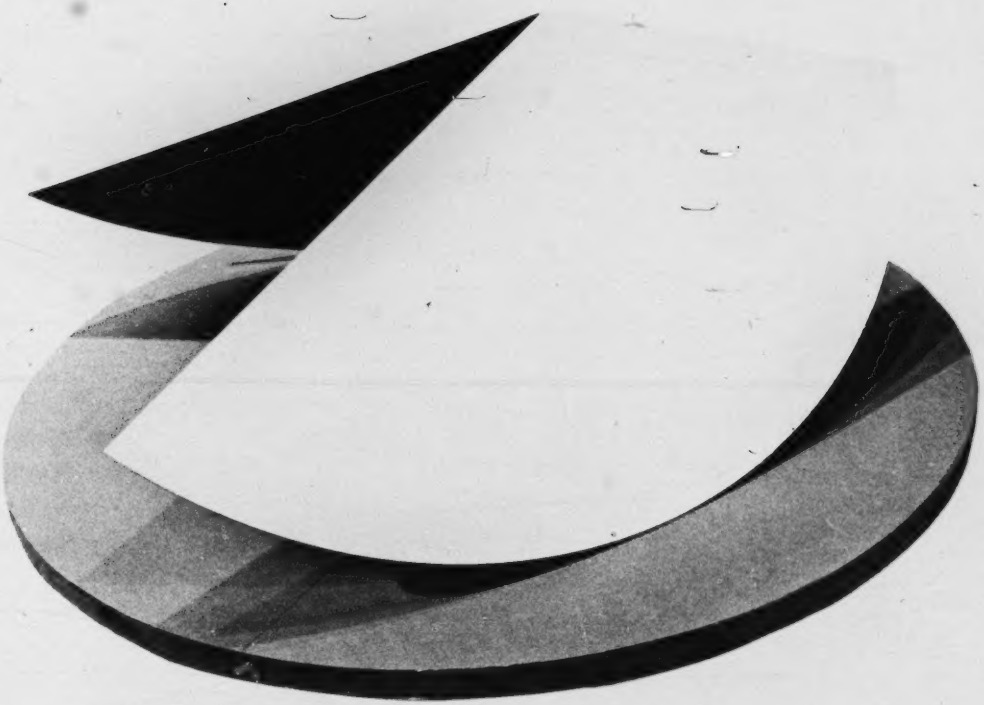
UNTITLED, UNTITLED, UNTITLED, UNTITLED, UNTITLED.

"Everything sculpture has, my work doesn't." [8]

"Judd's latest work has been particularly successful in resolving the problem of weight or mass, both properties that belong to sculpture properly and not to specific objects, which seek a more abstract, diagrammatic quality. The open frames are so constructed as to lightly rest their moldings on the floor, rather than to squat heavily as the boxes appeared to do. This new type of balance works to eliminate any unwanted sense of mass or weightiness. On the other hand, the tensile strength of the material clearly contradicts any notion of buoyancy. In this zone of neutrality, the works are severely enthroned: majestic, confident, and commanding presences." [9]

"The main virtue of geometric shapes is that they aren't organic, as all art otherwise is. A form that's neither geometric or organic would be a great discovery." [10]

ELLSWORTH KELLY, born Newburgh, N.Y., May 31, 1923 *Gemini*



Pony
1959 enamel on steel h. 53¼ l. 80½"
The Kleiner Foundation, Beverly Hills
courtesy of Los Angeles County Museum of Art

"Q. Why do you object to the designation Hard Edge?

E.K. Because I don't like most Hard Edge painting. I'm not interested in edges. I'm interested in mass and color, the black and white. The edges happen because the forms get as quiet as they can be. I want the masses to perform. When I work with forms and colors, I get the edge. In a Chamberlain, the edges of the forms are hard but you don't think about the edges. In my work it is impossible to separate the edges from the mass and color . . . .

Q. To what extent is your work based on nature? On natural forms? What is your subject matter?

E.K. I like to work from things that I see whether they're manmade or natural or a combination of the two. Once in a while I work directly from something I've seen, but not very often now. A lot of the earlier pictures were paintings of things I'd seen, like a window, or a fragment of a piece of architecture, or someone's legs; or sometimes the space between things, or just how the shadows of an object would look. The things I'm interested in have always been there. The idea of the shadow of a natural object has always existed, like the shadow of the pyramids and the pyramids, or a rock and its shadow and the separation of the rock and the shadow; I'm not interested in the texture of the rock, or that it is a rock, but in the mass of it, and its shadow." [1]

"What is immediately apparent in Kelly's work is the importance of shape. In his recent works (since 1955), shape is very nearly the 'subject' in the old-fashioned sense. A huge yellow rosette is squarely fixed in its white ground; a red parallelogram is interrupted by the edge of a canvas dominated by three-quarters of its length; two flat undulating stalks of yellow energize a black field. Painted without modulation or texture, these works suggest in their proportions a deployment of mass which only a sculptural conception can accomplish." [2]

"In a series of monochrome panels shown last March [1967], Kelly has sought a way out of the figure-ground relationships that characterized the compositions of his earlier works. Because the panels are pure color fields, uninflected by any image, no such relationship is set up in them. In a similar fashion, the free-standing sculpture also resolves this dilemma: because they are cut loose from any background, they do not raise the issue of positive versus negative space, a relationship created in Kelly's earlier paintings by the manner in which a shape is silhouetted against a background of contrasting color. In the sense that both the monochromatic rectangular panels and the free-standing sculptures are literal shapes, one can see them as alternative and equally viable solutions to the problem of eliminating figure-ground relationships . . . .

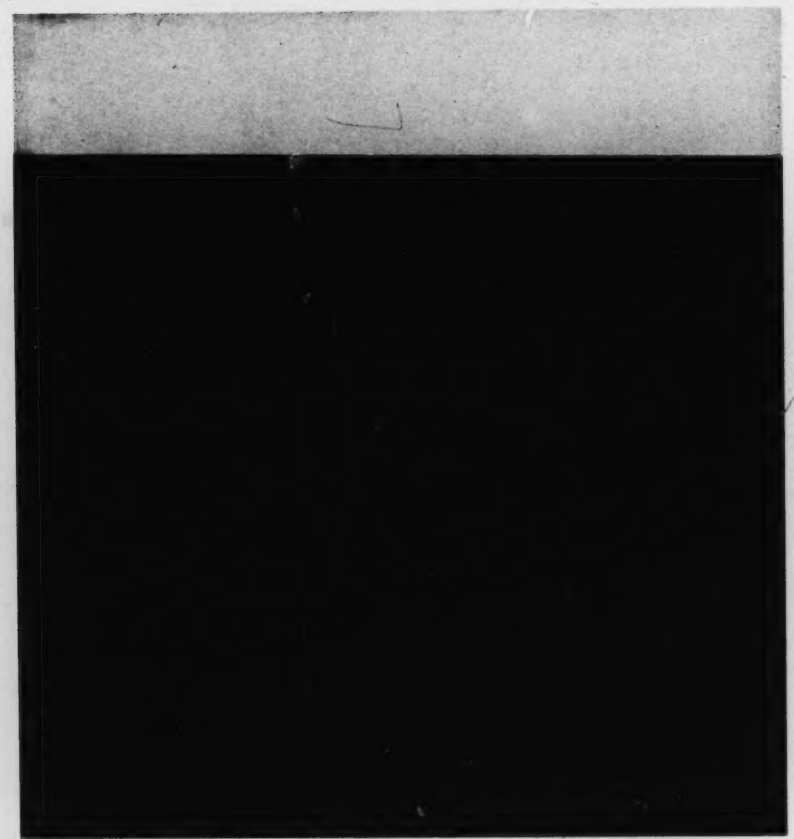
"Since the surfaces [of the sculptures] are painted a matte color, light does not reflect from them; similarly, because a plane is flat and unbroken, shadow cannot accumulate in any indentations. Compensating for the lack of light and shadow contrast is the very strong and specific sensation of color, which is as brilliant and forceful in its impact in the sculpture as it is in the paintings." [3]

BLACK RIPE, SLIP, REBOUND, BLUE TABLET, PONY, GATE, TWO REDS BLUE GREEN, WHITE ANGLE, BLUE WHITE, WHITE OVER BLACK, RED OVER YELLOW, RED YELLOW BLUE.

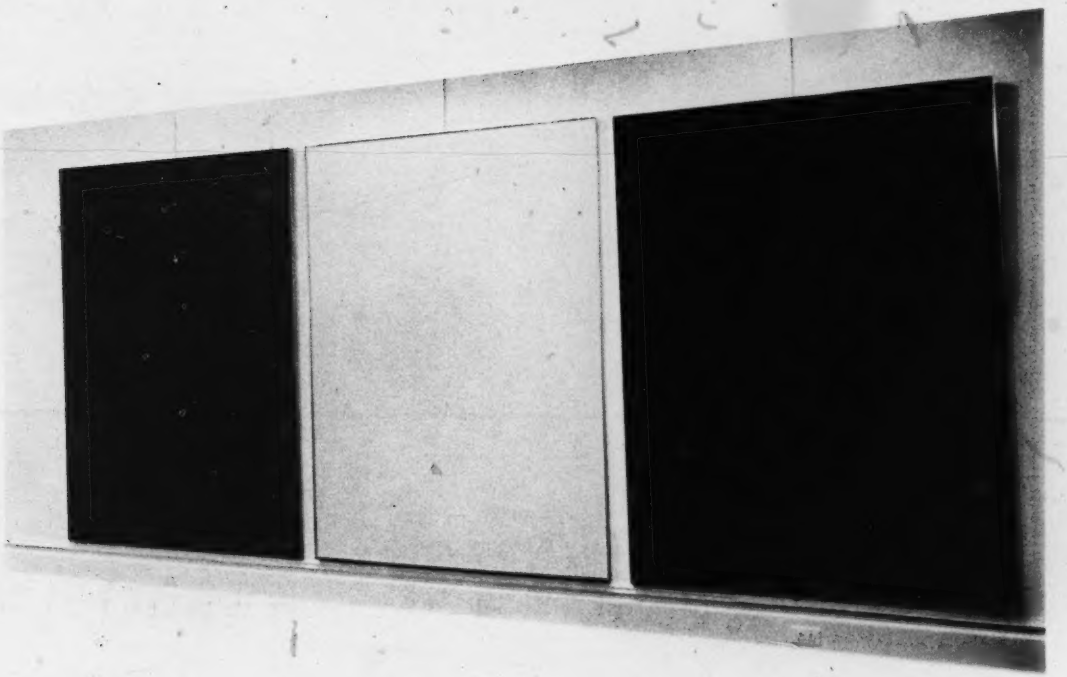
"Kelly's pictures are all form. That is to say, form is not something contained within the picture, but is the sum of the whole picture." [4]

"My work is made of single or multiple panels, rectangular, curved (as in the sculpture) or square. I am less interested in marks on the panels than in the presence of the panels themselves. "To me the square is sufficient because of its exact equality. The rectangle and the curved form are dictated by sensibility." [5]

"He has gone quietly 'being himself'. The plastic language he has developed as his proper vehicle states its debts so candidly as to preclude the art-critical syndrome of identifying 'sources' and to direct attention immediately to the more subtle personal aspects of the style. Working from flat Purist painting such as had been in vogue with the *Abstraction-Création* group and the painters of the *Realités Nouvelles* in France, Kelly forged, during the fifties, a style manifestly his own. The process involved, as I see it, certain fundamental transformations of the inherited manner: the introduction of intense color into a starkly reserved and ascetic style; producing a peculiarly American combination of the hedonistic and the puritanical; the invention of a vocabulary of affective shapes which, though vaguely recalling Arp's biomorphism, are distinctly personal; the use of the frame to implement ambiguities in figure-ground relationships and facilitate a new and unusual sense of scale. Though the resultant work has affinities with the flat, simple, heraldic compositions favored by some other, and later young American painters, Kelly's development has been resolutely inner-directed; neither a reaction to Abstract-Expressionism nor the outcome of a dialogue with his contemporaries." [6]

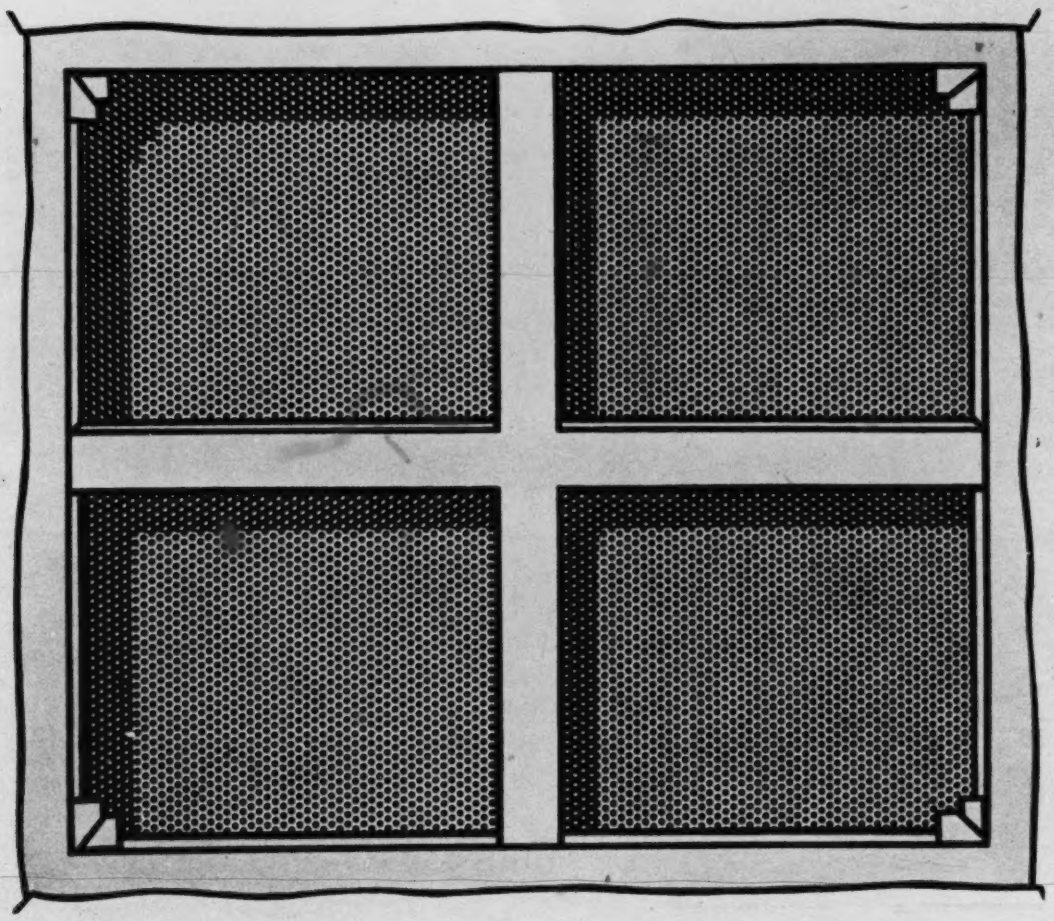


White over Black
Two panels
1966 oil 86 x 80"
Sidney Janis Gallery, N.Y.



Red Yellow Blue
Three panels
1966 oil 70 x 210"
Sidney Janis Gallery, N.Y.

ROY LICHTENSTEIN, born New York City, October 27, 1923 *Scorpio*



Stretcher Frame with Cross Bars III
1968 oil and magna on canvas 48 x 56"
The artist

"When I first saw [Lichtenstein's] paintings, I did not like them, and I don't like them now. But I saw in them a new approach to an old problem, that of relating the artist to the bourgeois, the square, the Philistine or the pretentious hipster. We remember that twentieth-century art came in with the self-conscious slogan *Epater le bourgeois:* to outrage or needle the bourgeois, keep him as uncomfortable and worried as possible. This program lasted roughly through the 1930's, when it was pursued chiefly by the Surrealists. The heroic years of Abstract Expressionism in New York after the Second World War brought another approach, an approach so organic that it was hardly formulated; it simply ignored the bourgeois. The feeling was, 'They don't want us, we don't want them.'. . . .

"And when I saw these pictures by Lichtenstein, I had the sensation of entering immediately upon a third phase in twentieth-century painting. The idea seemed to be out-bourgeois the bourgeois, to move in on him, unseat him, play his role with a vengeance—as if Lichtenstein were saying, 'You think you like the funnies. Wait till you see how I like the funnies!' . . . . When I tell you, as I told Mr. Lichtenstein, that I don't like his paintings, I am merely confessing that in his work the subject matter exists for me so intensely that I have been unable to get through to whatever painterly qualities there may be." [1]

"It is ironical that Lichtenstein, who is often considered one of the most outrageous artists is actually one of the most neo-classical." [2]

"I'm interested in portraying a sort of anti-sensibility that pervades the society, and a kind of gross oversimplification. I use that more as style than as actuality. I really don't think that art can be gross and over-simplified and remain art. I mean it must have subtleties and it must yield to esthetic unity otherwise it's not art . . . . I know that my work has been accused of looking like the things that I copy, and it certainly does look like them. I think a lot of this is that people assume that similar things are identical . . . . The thing that I find in commercial art—in the new world outside largely formed by industrialism or by advertising—is the energy and the impact that it has and the directness and a kind of aggression and hostility that come through it . . . . It has a lot to do with the conceptualization of art rather than the visual. Conceptualization in a way means oversimplification and I'm very much concerned with apparent oversimplification . . . . . It doesn't mean that the art is over-simplified; but it's a kind of stylistic development . . . . .

"When I do a 'Mondrian' or a 'Picasso', it has, I think, a sort of sharpening effect because I'm trying to make a commercialized Picasso or Mondrian . . . . . At the same time I'm very much concerned with getting my own work to be a work of art, so that it has a sort of rebuilding aspect also to it. So, it's completely re-arranged; it's become commercialized because the style that I switch it into is one of commercialization. At the same time I recognize that this is only a mode or a style, and it's not the truth of my own work because my own work is involved with organization." [3]

"Q. Why didn't you ever do a Léger?

A. It's funny. Léger is someone I didn't understand. I used to think he was just doing cliches. Later I understood the sensibility. I realized that he did it for reasons that have to do with industrialization and 'hardness'. Recently I have been tempted to do a Léger; it's something I may yet do. I like the idea. He really isn't someone I think I am like, yet everyone else thinks I am like him . . . . My work relates to Legér's, but I admire Picasso more than I do Léger." [4]

Rouen, March 28, 1893

". . . . My stay here goes on; that does not mean that I am close to finishing my cathedrals. Alas! I can only repeat this: that the more I continue, the more trouble I have in rendering what I perceive; and I say to myself that he who claims to have finished a canvas is a terrible boaster. To finish means to complete, to perfect, and I labour without advancing; searching, groping, ending up without much of anything, but at the point of being exhausted by it." [5]

"The attitude toward nature implied by the landscapes, whether intended consciously by the artist or not, is what confers upon them their fascination and peculiar delight. Lichtenstein is not simply presenting us with the world as seen through a veil of dots. No conventionally picturesque response to this ersatz nature is possible; this nature was even in the beginning a synthetic stylistic idea . . . . . It is impossible for us at first not to be as much disquited by the representational element as by the formal means; this is as it should be. For Lichtenstein's real subject matter in these works is not nature but a new way of creating artistic *tension*—between preception(sic) and abstraction, surface and depth, experience and artifice.

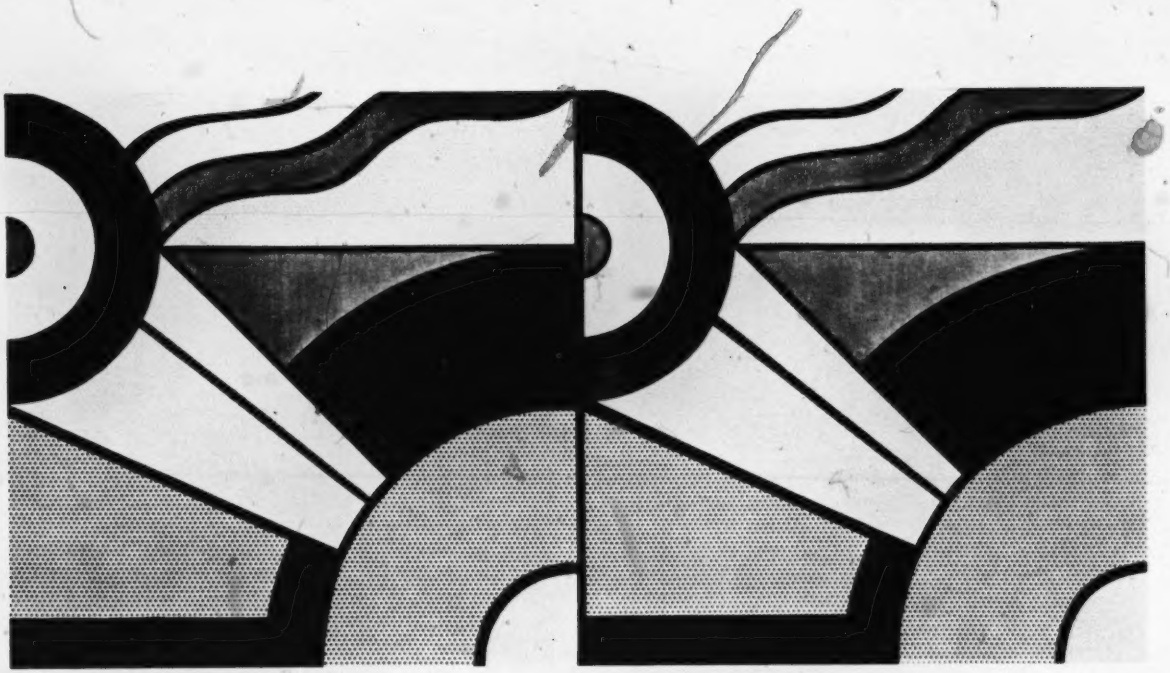
"If one wishes to approach these works as abstractions, one must remember that their effectiveness as such owes much to the obstacle of their concurrent representational intentions; but conversely, the very brilliance of Lichtenstein's formal devices serves to increase our intellectual pleasure in comprehending the motif. Thus Lichtenstein has made two discoveries: he has found a means for renewing the possibilities of abstraction; and he has created a new attitude toward nature which is perhaps uniquely urban and which very likely could exist today nowhere but in New York, but which is also perhaps all the more an ironic intimation of tomorrow's artificial reality." [6]

". . . . . Once I am involved with the painting, I think of it as an abstraction. Half the time they are upside down anyway, when I work." [7]

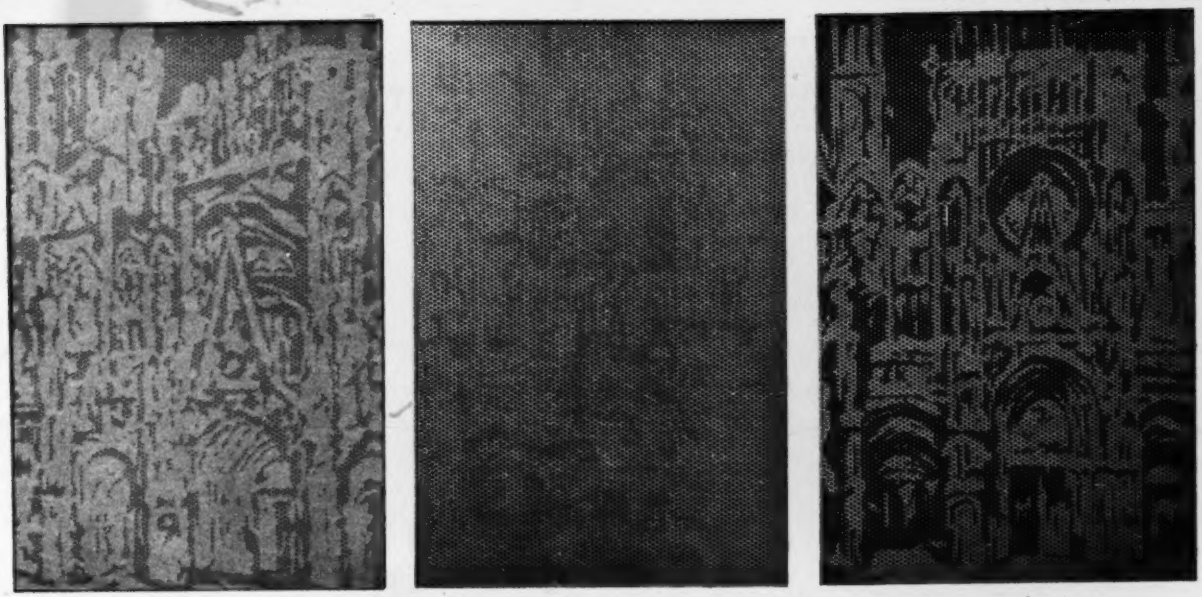
BLAANG, BLONDE WAITING, PORTRAIT OF MADAME CEZANNE, LIKE NEW, MASTERPIECE, DESK EXPLOSION, OHHH . . . ALRIGHT, VICKI, TEMPLE OF APOLLO, BLAM, YELLOW AND GREEN BRUSHSTROKES, SUNSET, IMAGE DUPLICATOR, IMPRESSIONIST LANDSCAPE, MODERN PAINTING WITH WEDGE, I KNOW . . . BRAD, HAYSTACKS.

[The brushstroke canvases] "are immediately arresting and seductive. The fat, juicy swirls of pigment reproduced in such a flat, deadpan manner, are, of course, parodies on Abstract Expressionist gesture and the good old dependence upon brushstroke and paint. It is not a mordant satire; Lichtenstein is consistently good-humored and often fond of his subjects, and it is too late to be mordant about action painting anyway. After the initial acknowledgement of the allusions, the commentary is easily absorbed and the paintings are left to fend for themselves as paintings. Here things become a little less clear-cut. In assessing Lichtenstein's art, one must always take into consideration his double intent. More than any other pop artist, he has his cake and eats it too. His images have always been the most vulgar and the most radical, the most humorous and outrageous, his technique the toughest and most handsome, his style the most abstract. All of which is so attractive on one level or another that it is hard to decide just how far he has gone." [8]

"I like to put myself in a kind of tight spot." [9]



Modern Painting Diptych
1967 oil and magna on canvas 48 x 96"
The artist



Rouen Cathedrals I (three panels)
1968 acrylic on canvas each 63 x 42"
Private Collection, N.Y.

ROBERT MORRIS, born Kansas City, Missouri, February 9, 1931 *Aquarius*

Untitled
1967 lacquered cold rolled steel 16 units each 36 x 36 x 36"
Leo Castelli Gallery, N.Y.

"Could a work exist that has only one property? Obviously not, since nothing exists that has only one property. A single, pure sensation cannot be transmissible precisely because one perceives simultaneously more than one property as parts in any given situation: if color, then also dimension; if flatness, then texture, etc. However, certain forms do exist that, if they do not negate the numerous relative sensations of color to texture, scale to mass, etc., do not present clearly separated parts for these kinds of relations to be established in terms of shapes. Such are the simpler forms that create strong gestalt sensations. Their parts are bound together in such a way that they offer a maximum resistance to perceptual separation. In terms of solids, or forms applicable to sculpture, these gestalts are the simpler polyhedrons . . . . In . . . cubes and pyramids, one need not move around the object for the sense of the whole, the gestalt, to occur. One sees and immediately 'believes' that the pattern within one's mind corresponds to the existential fact of the object. Belief in this sense is both a kind of faith in spatial extension and a visualization of that extension . . . .

"Characteristic of a gestalt is that once it is established all the information about it, *qua* gestalt, is exhausted. (One does not, for example, seek the gestalt of a gestalt.) Furthermore, once it is established, it does not disintegrate. One is then both free of the shape and bound to it. Free or released because of the exhaustion of information about it, as shape, and bound to it because it remains constant and indivisible." [1]

"While the work must be autonomous in the sense of being a self-contained unit for the formation of the gestalt, the indivisible and undissolvable whole, the major aesthetic terms are not in but dependent upon this autonomous object and exist as unfixed variables that find their specific definition in the particular space and light and physical viewpoint of the spectator. Only one aspect of the work is immediate: the apprehension of the gestalt. The experience of the work necessarily exists in time. *The intention is diametrically opposed to Cubism with its concern for simultaneous views in one plane.*" [2]

"Morris' work implies that everything exists in the same way through existing in the most minimal way, but by clearly being art, purposefully built, useless and unidentifiable. It sets a lowest common denominator; it is art, which is supposed to exist most clearly and importantly, but it barely exists. Everything is caught in between and flattened." [3]

"The predominance of chance and the equal existence of everything are stated as an assertion, straightforwardly. Morris' pieces are minimal visually, but they're powerful spatially. It's an unusual asymmetry. The *Cloud* occupies the space above and below it, an enormous column. The triangle fills a corner of the room, blocking it. The angle encloses the space within it, next to the wall. The occupancy of space, the access to or denial of it, is very specific." [4]

"It is not in the uses of new exotic materials that the present work differs much from past work. It is not even in the non-hierarchic, non-compositional structuring, since this was clearly worked out in painting. The difference lies in the kind of order which underlies the forming of this work. This order is not based on previous art orders, but is an order so basic to the culture that its obviousness makes it nearly invisible. The new three-dimensional work has grasped the cultural infrastructure of forming itself which has been in use, and developing, since Neolithic times and culminates in the technology of industrial production . . . . .

"Surfaces under tension are anthropomorphic: they are under the stresses of work much as the body is in standing. Objects which do not project tensions state most clearly their separateness from the human. They are more clearly objects." [5]

I-BOX, PLATFORM, NORTH SOUTH TRACK, BOX WITH THE SOUND OF ITS OWN MAKING, SITE, HOOK, WATERMAN SWITCH, UNTITLED, UNTITLED, UNTITLED, UNTITLED.

"Surprise in scale: a wedge 16 feet long and 1 foot wide rising only 2 feet. Surprise in shape and scale: a triangular column 32 feet long with a triangular base 1 foot by 1 foot, where one might have expected a square beam—or the long beam at the Green Gallery, perfectly square except for a single rounded edge. Surprise in mass: an inclined plane 8 feet square building up to confront you at eye level. Or surprise in position: a square slab suspended from the ceiling or elevated several inches from the floor. It is an art of sudden materializations and dematerializations. Now you see it, now you don't. And a little bit of the silent movie, where objects confront you always in a way for which you are never quite prepared. There is nothing minimal here." [6]

"A signal trait of our own time is an ambivalence in everything touching upon change. Our whole cultural tradition favors the values of permanence, yet the conditions of present existence require an acceptance of continual change." [7]

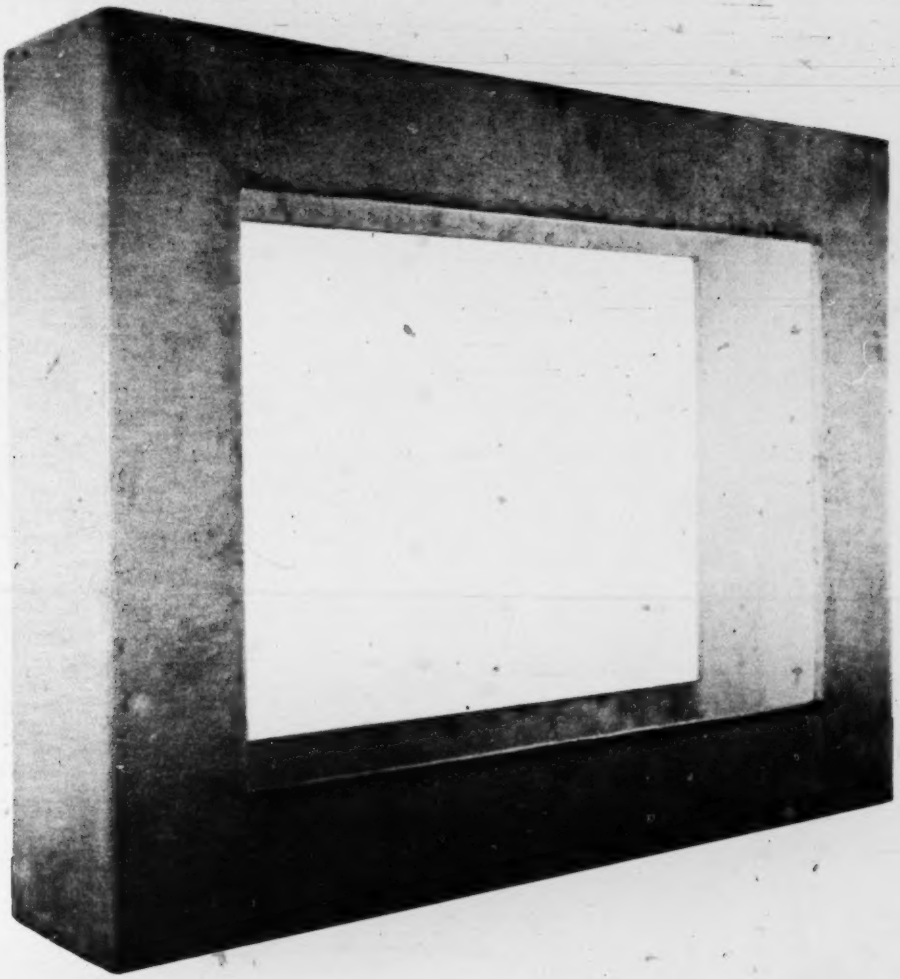
"Morris' art is speculative, meditative, and run through with the ironic pessimism of any existential consideration of the human condition. Primarily it appears concerned with relationships of facade or exterior, which is impersonal, to interior, which is often unknowable, or useless if known. Most specifically it considers *process* a more definitive expression of the nature of a thing than means or ends." [8]

"Of the Abstract Expressionists only Pollock was able to recover process and hold onto it as part of the end form of the work. Pollock's recovery of process involved a profound re-thinking of the role of both material and tools in making. The stick that drips paint is a tool which acknowledges the nature of the fluidity of paint . . . .

"In object-type art process is not visible. Materials often are. When they are, their reasonableness is usually apparent. Rigid industrial materials go together at right angles with great ease. But it is the *a priori* valuation of the well-built that dictates the materials. The well-built form of objects preceded any consideration of means. Materials themselves have been limited to those which efficiently make the general object form.

"Recently, materials other than rigid industrial ones have begun to show up. Oldenburg was one of the first to use such materials. A direct investigation of the properties of these materials is in progress. This involves a reconsideration of the use of tools in relation to material. In some cases these investigations move from the making of things to the making of material itself. Sometimes a direct manipulation of a given material without the use of any tool is made. In these cases considerations of gravity become as important as those of space. The focus on matter and gravity as means results in forms which were not projected in advance. Considerations of ordering are necessarily casual and imprecise and unemphasized. Random piling, loose stacking,

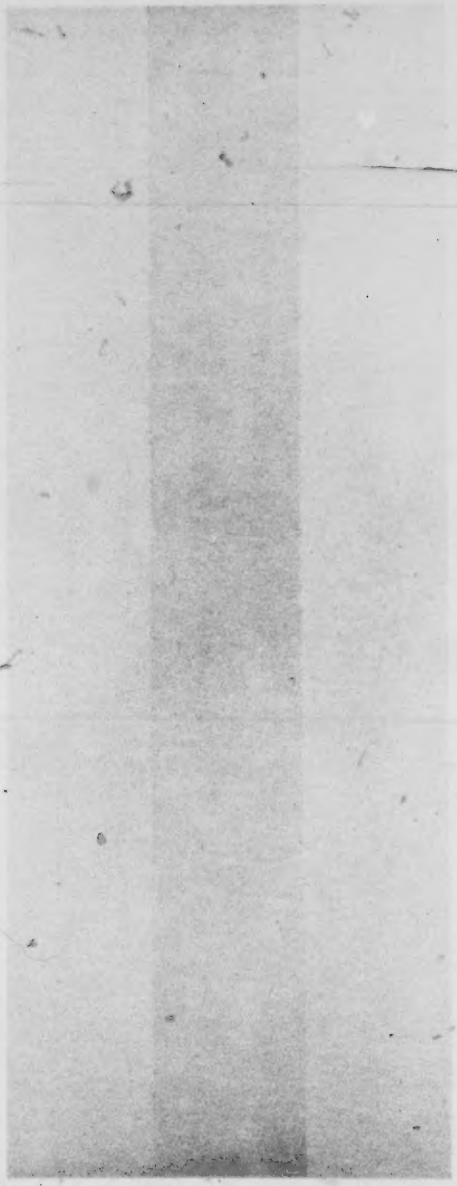
hanging, give passing form to the material. Chance is accepted and indeterminacy is implied since replacing will result in another configuration. Disengagement with preconceived enduring forms and orders for things is a positive assertion. It is part of the work's refusal to continue estheticizing form by dealing with it as a prescribed end." [9]



Untitled
1968 translucent fiberglass 72 x 96 x 18½"
Leo Castelli Gallery, N.Y.

Untitled (floor piece)
1967 black felt 3 x 18' x 3/8" thick
Leo Castelli Gallery, N.Y.

BARNETT NEWMAN, born New York City, January 29, 1905 *Aquarius*



White Fire IV
1968 acrylic on canvas 11' x 50"
M. Knoedler & Co. Inc., N.Y.

"The basis of an aesthetic act is the pure idea. But the pure idea is, of necessity, an aesthetic act. Here then is the epistemological paradox that is the artist's problem. Not space cutting nor space building, not construction nor fauvist destruction; not the pure line, straight and narrow, nor the tortured line, distorted and humiliating; not the accurate eye, all fingers, nor the wild eye

of dream, winking; but the idea-complex that makes contact with mystery—of life, of men, of nature, of the hard, black chaos that is death, or the grayer, softer chaos that is tragedy. Everything else has everything else." [1]

"So strong is the grip of the *rhetoric* of exaltation as an attitude in the large context of the European culture pattern that the elements of sublimity in the revolution we know as modern art, exist in its effort and energy to escape the pattern rather than in the realization of a new experience. Picasso's effort may be sublime but there is no doubt that his work is a preoccupation with the question of what is the nature of beauty. Even Mondrian, in his attempt to destroy the Renaissance picture by his insistence on pure subject matter, succeeded only in raising the white plane and the right angle into a realm of sublimity, where the sublime paradoxically becomes an absolute of perfect sensations. The geometry (perfection) swallowed up his metaphysics (his exaltation)." [2]

"It is precisely this death image, the grip of geometry that has to be confronted.

"In a world of geometry, geometry itself has become our moral crisis. And it will not be resolved by jazzed-up kicks but only by the answer of no geometry of any kind. Unless we face up to it and discover a new image based on new princples, there is no hope for freedom . . . . . Only an art free from any kind of the geometry principles of World War I, only an art of no-geometry can be a new beginning." [3]

"Though Newman runs bands of color which are generally dimly contrasted, in either hue or value, across or down 'blank' areas of paint, he is not interested in straight lines or even flat surfaces; his art has nothing whatsoever to do with Mondrian's, Malevich's, or anything else in geometrical abstraction. His thin, straight, but not always sharp-edged lines, and his incandescent color zones are means to a vision as broad as any other expressed in the painting of our day . . . . . at the same time Newman's color functions more exclusively as *hue* with less help from differences of value, saturation or warmth.

"Newman's huge and darkly burning pictures constitute perhaps the most direct attack yet on the easel convention . . . . .A new kind of flatness, one that breathes and pulsates; is the product of the darkened, value-muffling warmth of color in the paintings of Newman, Rothko and Still . . . . . [Newman's straight lines] do not echo those of the frame, but parody it. Newman's picture becomes all frame in itself, as he himself makes clear in three special paintings he has done—paintings three to four feet long but only two to three inches wide, that are covered with but two or three vertical bands of color. What is destroyed is the Cubist, and immemorial, notion and feeling of the picture edge as a confine; with Newman, the picture edge is repeated inside, and *makes* the picture, instead of merely being *echoed*. The limiting edges of Newman's larger canvases, we now discover, act just like the lines inside them: to divide but not to separate or enclose or bound; to delimit, but not limit. The paintings do not merge with surrounding space; they preserve—when they succeed—their integrity and separate unity. But neither do they sit there in space like isolated, insulated objects; in short, they are hardly easel pictures—and because they are hardly that, they have escaped the 'object' (and luxury-object) associations that attached themselves increasingly to the easel picture. Newman's paintings have to be called, finally, 'fields'." [4]

"Without disputing Greenberg's characterization of Newman's art or Newman's own declaration of intentions it is nevertheless arguable that, from the works alone, it is not immediately clear that Newman's lines repeat the framing edge rather than give rise to a set of geometrical relationships. Because of course they *do* give rise to such relationships. One needs either Newman's *credo, Greenberg's* explanation or something of the kind to cue one in: as Wittgenstein remarks in the *Investigations*, conversation on esthetic matters often involves statements of the kind 'Look at it this way'. And once we do, the difference between Newman's art and Mondrian's or Malevich's or Miro's becomes evident. But it would be a mistake to think that Newman's great canvases bear their formal meanings, in an entirely manifest and self-evident fashion . . . . . The fact remains that in Newman's work there is still an important zone of decision left that smacks of geometrical thinking: namely, the decision where exactly to place the vertical line or lines." [5]

"What [Newman] proposed then was that a picture could be made of one unbroken field of color. I say *unbroken* advisedly, for there are those who see his introduction of vertical or horizontal 'stripes' as breaking, or at least dividing the rectangle into areas. If this were actually the case, Newman's pictures would simply be enlarged Bauhaus lay-outs, more or less symmetrically and rhythmically organized and just about as emotionally still-born . . . . .

"*Vir Heroicus Sublimis*, a vermilion canvas 18' long and 8' high, has five color bands, one of them pure white. The white establishes the vermilion precisely in the scale of reds, lending some of its purity at the same time . . . The other four verticals are composed basically of the vermilion with the admixture of the near colors in the spectrum, from pale yellow to dark red. Their literal purpose is to adumbrate the scale, energize the field and create a 'beat' across the expanse of color. Being close in value, these bands gently provoke the field into wakefulness. Quite the opposite of the decisive 'stops' in the eternal radiance of the vermilion's light, they act as suggestions, as possibilities and 'might-have-beens.'

"Were the bands forms, they would appear as either before, behind, or in the field discretely. They do not appear this way at all, but catch the eye just enough to allow the expanse of vermilion to sink in (in the Air Force, pilots are trained never to look at anything directly, particularly at light, in order to see it more fully)." [6]

"There is a tendency to look at large pictures from a distance. [My large pictures] are intended to be seen from a short distance." [7]

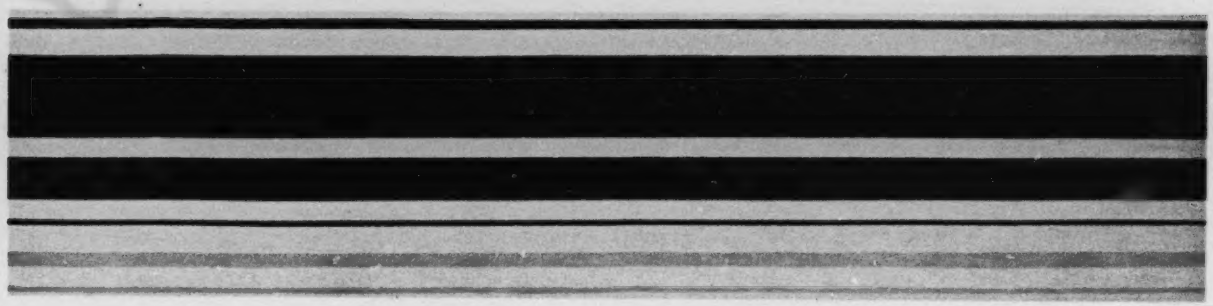
DAY ONE, THE EUCLIDEAN ABYSS, BE, THE NAME, THE THIRD, SHINING FORTH, ABRAHAM, VIR HEROICUS SUBIMUS, ONEMENT, HORIZON LIGHT, STATIONS OF THE CROSS,

"I don't consider myself in terms of labels but if I am anything I am romantic. There is no such thing as the classical." [8]

"My canvases are full not because they are full of color but because color makes the fullness. *The fullness thereof* is what I am involved in . . . . . I don't manipulate or play with space.

I declare it . . . . . Since childhood I have always been aware of space as a space-dome. I remember years ago shocking my friends by saying I would prefer going to Churchill, Canada, to walk the tundra than go to Paris. For me space is where I can feel all four horizons, not just the horizon in front of me and in back of me because then the experience of space exists only as volume." [9]

KENNETH NOLAND, born Asheville, North Carolina, April 10, 1924 *Aries*



To Continue (partial photograph only)
1967 acrylic on canvas 21⅜ x 18'4"
David Mirvish Gallery, Toronto

"Noland's art owes much of its truly phenomenal originality to the way in which it transcends the alternative between the painterly and the geometrical . . . If Noland has to be categorized, I would call him a 'color painter' too. His color counts by its clarity and its energy; it is not there neutrally, to be carried by the design and drawing; it does the carrying itself." [1]

"Perhaps more than any painter in the history of modernist painting, Noland has been both driven and vitalized by the awareness that the essence of modernism resides in its refusal to regard a particular formal 'solution', no matter how successful or inspired, as definitive, in the sense of allowing the painter merely to repeat it with minor variations indefinitely. This is tantamount to the realization that if the dialectic of modernism were to come to a halt anywhere once and for all, it would by so doing betray itself: that the act of self-criticism on which it is founded and by which it perpetuates itself can have no end." [2]

BLUSH, SUNSHINE, INNER WAY, SWING, NEW PROBLEM, RITE, AIR, HALF WAY, MACH II, VIA BLUES, STRIA, SUBMERSE, GRADED EXPOSURE, CONTINUE, PAUSE.

"Noland's paintings do not give up their secrets easily. Their spareness and blandness mask their true voluptuosity, and they often depend on ambiguities which enforce a deliberative contemplation more exacting than the simplicity of the forms would seem to require. The tightest and most rigorous of his images are often virtually incapable of visual and psychological resolution. Their ambivalence must be regarded not as resistance to the encounter with the beholder, but as an affirmation of complexity and enrichment as a mode of experience as well as of art. Noland's paintings become for him then a statement of his positive feelings about experience and about life, and about art as a vehicle for these feelings." [3]

"Noland is a tense, critical, almost hurting presence in his work." [4]

"One encounters in Kenneth Noland a painter who, in many ways, is belligerent, but whose only observable aim is to give great pleasure." [5]

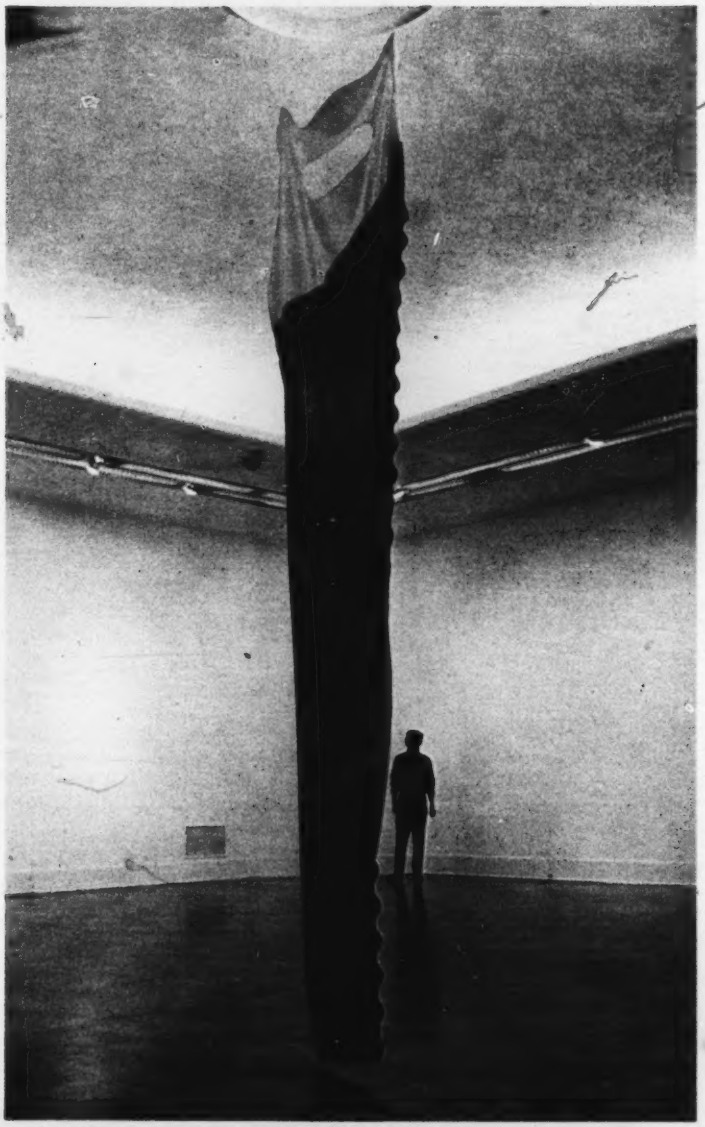
"Noland's paintings after 1961 are not necessarily either better or less good than Frankenthaler's or Louis's, but they are more *abstract* because more resistant to interpretation. I regard this higher degree of abstraction, however, present from this point on in Noland's work, as one of his particular strengths. For, in the light of the growing inability of representational painting to carry the burden of expressive content, even poetic allusiveness may be suspect of affording a weaker, less direct or profound visual experience than that of an abstraction which suggests or calls to mind nothing other than itself. Noland's great contribution, it seems to me, is in his use of familiar geometric shapes as the arbitrary boundaries for areas of color which are consequently not open to a reading as either denotive symbols or connotative images; but become, instead, the means for the direct sensuous perception of color aesthetically ordered." [6]

"If we look back, beyond the inspiration that Newman, Pollock and, to a certain extent, Louis provided for Noland—I think it is important to restress the enduring relevance of Matisse's art, his approach to and use of color. This is not to suggest direct comparisons between Noland's color and Matisse's, but rather to re-emphasize Matisse's pervasive influence in America in the 40's and the inspiration that his sheer audacity, his license with color provided for painters as disparate as Hofman and Avery. The air, purity and dazzle of Matisse's color, his way of juxtaposing pure light hues one against the other, although confined basically within the easel tradition, nevertheless powerfully hinted at vast areas of coloristic expressiveness to be explored. It would be oversimplifying the situation drastically to suggest that Noland's use of color was a direct continuation of the Matissean tradition, for too many other factors come to bear, but certainly Matisse's example, the extent to which he suppressed contrasts of dark and light color, is an extremely important factor behind the predominant role that pure color has assumed in the work of Noland, Louis, and Olitski, and many of today's younger painters." [7]

"It should be stressed that in his latest paintings, Noland is exploiting optical dazzle and illusionism to a new and important degree . . . . My immediate reaction on seeing Noland's latest paintings was to become aware of a struggle: the force of color made one want instantly to stand back and have contemplative time to cope with and temper the impact of color, but at the same time the force of color was also coercing one into accepting the painting at its purest and most non-contemplative level . . . .

"Noland has spoken of wanting 'more freedom to exercise the arbitrariness of color' . . . . I had the conviction that color in certain of these paintings could extend indefinitely, and that it stopped where it did was not of importance. Several reasons for the sensation of 'openness' of the vertical ends suggest themselves, though none fully explain it. The bands of color Noland uses—ranging in width from extremely broad ones . . . to those of a razor thinness—are each separated by a thin line of bare canvas which is almost imperceptible—that is, it reads like an interval where there *is no color*, or rather where there is no reflected light of any sort. The interval of bare canvas does two crucial things: it allows for the individual bands of color to give an incredibly sharp illusion of their standing out, free in space: that is, the interval *makes room* for this kind of optical modeling. The interval of canvas also serves to render the vertical ends of the paintings absolutely neutral by bleeding off into our space, that is, by forming a kind of opaque 'channel' which merges with our space. This allows the implied sweep of color and the optical modeling of the bands of color to continue outward without suddenly being flattened and clipped off at the edges . . . . This reinforces the feeling that color will continue indefinitely." [8]

CLAES OLDENBURG, born Stockholm, Sweden, January 28, 1929 *Aquarius*



Saw (soft version)
1966 Swedish flag cloth 17' x 41"
The artist

"If I didn't think that what I was doing had something to do with enlarging the boundaries of art I wouldn't go on doing it. I think, for example, the reason I have done a soft subject is primarily to introduce a new way of pushing space around in a sculpture of painting. And the only reason I have taken up happenings is because I wanted to experiment with total space or surrounding space . . . . You might ask what is the thing that has made me make cakes and pastries and all those things. Then I would say that one reason has been to give a concrete statement to my fantasy. In other words, instead of painting it, to make it touchable, to translate the eyes into the fingers . . . . What I am interested in is that the equivalent of my fantasy exists outside of me, and that I can, by imitating the subject, make a different kind of work from what has existed before." [1]

"I am for an art that takes its form from the lines of life, that twists and extends impossibly and accumulates and spits and drips, and is sweet and stupid as life itself . . . .

"I am for an art you can hammer with, stitch, sew with, paste with, file with . . . .

"I am for art falling, splashing, wiggling, jumping, going on and off. I am for the art of fat truck-tires and black eyes. I am for Kool-Art, 7-Up-Art, Pepsi Art, Sunkist Art, Dro-bomb Art, Vam Art, Pamryl Art, San-O-Med Art, 39 cents Art and 9.99 Art." [2]

"Like the human body which it resembles in its lumps, bumps, folds and crevices, soft sculpture is literally subject to the force of gravity to a degree that rigid sculpture is not. Gravity, which Oldenburg calls his 'favorite form creator', determines the final form a piece will assume. Thus, one of the reasons Oldenburg prefers the large form is because 'on a large scale gravity most wins out completely' . . . . . The reliance on gravity to determine the final shape of a work can be viewed as a reliance on chance. The casual manner in which a soft form settles, or even better relaxes into place suggests that the work is self-composed, or at least relatively uncomposed. This tendency toward relinquishing total control over composition is something Oldenburg shares with a number of advance artists. It is part of the legacy of Pollock's drip-paintings and very much part of the current attitude that assigns a lesser role to composition than that assigned to it by Cubism, with its insistence on the internal relationships of discrete parts . . . .

Oldenburg's decision to remain an image-maker in a period when abstract art is ascendant seems based on his conviction that since allusion cannot be eliminated entirely, it must therefore be rendered redundant. He apparently believes that if one cannot eliminate the image then one can at least render it meaningless or neutral by reducing all images to the common denominator of the body image." [3]

"The complex quality of reminiscence is almost as important as function in determining form. Use, too, is a factor in objects that bears upon their aptness to the sort of art Oldenburg is concerned to make: physical involvement—touch, grip, the sense of thrust or of weight—and the material properties of the original objects are manipulated in the sculpture and release us into a perception of the form itself. We give over our conventional notions of the ice cream cone, or the vacuum cleaner, or whatever it may be; instead, we confront our experience." [4]

"Being concerned with the imaginary, I'm unnecessary in an industrial society. So, I give the appearance of having a role: in playing the baker or the carpenter, I play at being a worker . . . . I can only live in contact with reality. In making it, I am obliged to touch it, to contain it. That allows me to recreate my own reality. Then I feel happy, secure." [5]

RAY GUN, CELINE BACKWARDS, STRONG ARM, CASH REGISTER, RED TIGHTS, GREEN SHOES, SWEDISH LIGHT SWITCH, GIANT GOOD HUMOR, BEDROOM DORMEYER BLENDER, SOFT TUB, POP TART MONUMENT, FROZEN EJACULATION (SKI JUMP), DOOR HANDLE AND LOCKS, DRAINPIPE.

"Many of Claes Oldenburg's works are concerned with sleep . . . . During sleep man is reduced to nature. This reduction also occurs in the soft sculptures. Oldenburg thus states in a new way the ancient problem of the relation of art to nature . . . . The artist operates in the area between consciousness and unconsciousness; so does the person preparing to fall asleep . . . it belongs to their roles. Consciousness opens towards unconsciousness, the non-natural towards nature." [6]

"How the Saw-flag became a subject:

"I was visiting Stockholm (where I was born) for my show there in the autumn of 1966.

"We accepted the invitation of Uno, a cousin of my father, to spend a Sunday on his island outside the city. It was a pleasant day. On a tour of the island, we were shown the ancient privy facing the sunset.

"After supper we watched the many boats returning to the city after the weekend. Just after the sun had disappeared Uno got up suddenly. 'I've forgotten to pull down the flag! If these people going home to the city see that my flag is still up, they will report me!'

"Uno took the flag down and packed it away. Though the sun was down, the evening was well lit with afterglow. Soon a full moon rose and was reflected in a long and strangely tangible-looking path across the waves.

"Uno left the room and returned with what looked like a violin case but in the shape of a saw. He opened it, and it was a saw, a fine saw, which had never sawed wood. He put the saw between his knees and began to bow the saw. His wife sat down at the piano. The first number was *Santa Lucia*. They played several more tunes I have forgotten.

"Some days later, Carl-Fredrick Reuterswärd asked me to the rehearsals of *Herr von Hancken*, an opera for which had done the sets and costumes. We toured the back stage at the Royal Opera, and I met the head costume seamstress. The same day I had said to Pontus Hulten that I wanted to make flags for the poles outside the Museum, in the form of the *vimpel*, a pennant version of the Swedish flag in common use. The opera seamstress was commissioned to sew the flags. In my design, I combined the form of the saw which was on my mind with that of the *vimpel*.

"Material for the saw flag was obtained from the official source of material for the blue and yellow of the Swedish flag. Unfortunately, the finished flags proved to be too fragile to hang from the poles outdoors—we neglected to reinforce the handle-end with canvas. One flag was hung inside the museum, where it functioned very well, moving slightly in indoor breezes.

"Design of the flag required a complete outline drawing of the saw in large scale. This drawing serves as the outline for the hard version now being prepared in Vancouver. The hinge divisions are where the cardboard sections of the original drawing ended. The handle is shaped in styrofoam and redone in wood.

"It is a Northern subject—but it needn't be Swedish. Lucy

associated the yellow and blue with summer in Maine.
Vancouver is a saw-shaped word and it fills a pennant very well.

"Cannon equals saw
Elephant equals saw
Baseball bat equals saw
Water equals teeth of the saw (equals teeth)
Gadda (Swe. fish) equals saw
Green Bay equals saw

Compare suggested sculpture in Stockholm based on the combination of a tuxedo (shiny lapels) and pizza (Tuxpizza), to hang from a rod. Alechinsky pointed out the fish symbolism and the resemblance to a kite depicting masculinity.

Ulf Linde liked the idea of a saw (as flag, i.e. soft) on a pole of wood which could not be sawed down by what it was supporting. Or could—if hard. The saw is both the phallus and the severer.

In Stockholm, the saw-flag hung over the ice cream cone—it was the vertical to the cone's horizontal. The cone is a fat saw; the saw is a flat cone, or a painting of a cone with a hole in it.

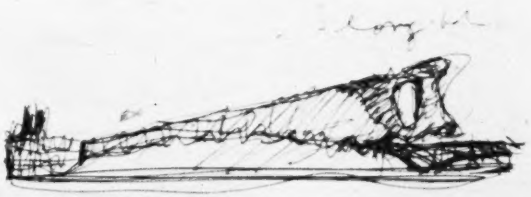
The Swedish verb for see is *se;* its past tense *sag,* which also means saw. The first form of the saw was the sight of the moon joined to the yellow path of its reflection on the waves. Moonlight on the water equals saw. Proposed first as a lollipop, with the reflection a horizontal extension, like a stiff beard.

The saw-object was proposed as a colossal monument situated across Langholmen (trans. Long Island, an island on the west end of Stockholm which contains a prison). The setting sun would be visible through the saw-eye (hole). Original of this drawing is in the collection of the Archive for Decorative Art, Lunds Konsthall, Sweden.

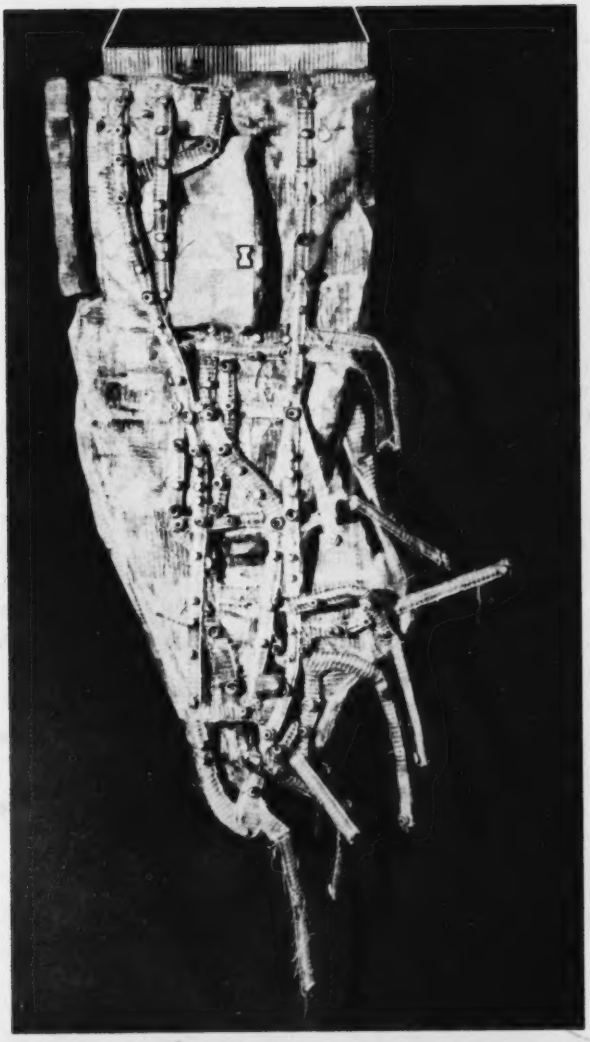
A soft saw was sewn, natural size, in 1965, from an altered tracing of a real saw (not the original for the flag saw). It was donated to the exhibit to benefit the Chess Foundation of Duchamp. A thin paper version was given to SG, London, 66. In 1967, a saw from the same pattern was sewn as part of the Soft Ladder (now owned by the Stedelijk Museum, Amsterdam.)" [7]

"Si la scie scie la scie
et la scie qui scie la scie
est la scie que scie la scie
il y a suissecide metallique." [8]

"See saw sea soft flag
man saws flags falls sod pen pennant wave high
wood water hi! water carrier!
handle blade wood hinge half steal lady sauce b-lade
steal handle handle steel cold
saw horse sea horse see hors
outside inside hand
yellow blew wind wave sol saw dust set
vanC.O.uver." [9]

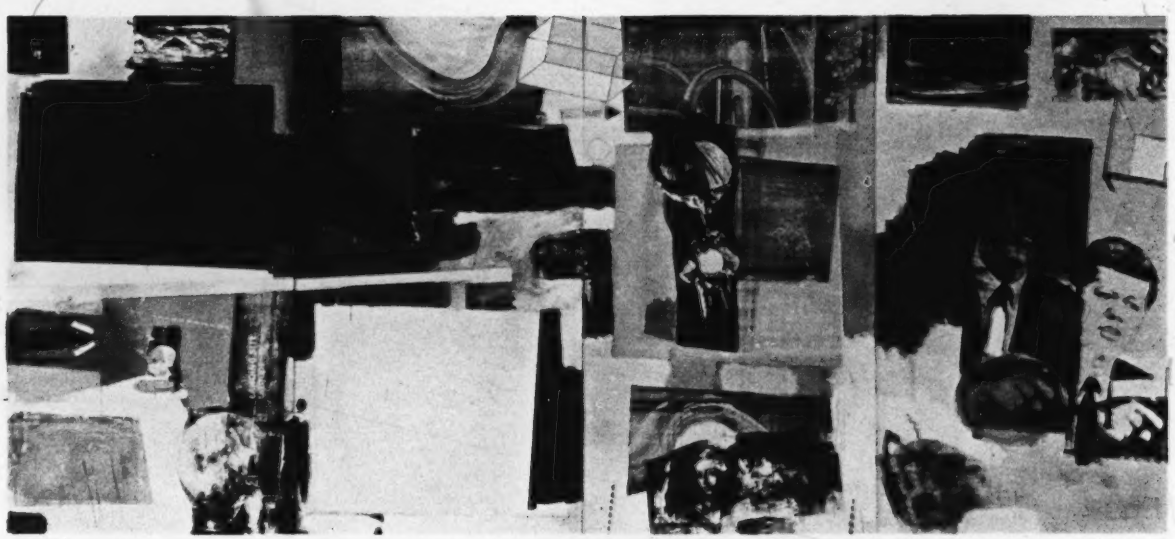


Saw (hard version)
1969 laminated wood, aluminum and polyurethane foam
l.14' w.3'4", handle 6½" thick, blade 1" thick
fabricated in Vancouver
Sidney Janis/Gallery, N.Y.



Soft Manhattan No. 2 (subways)
1966 stencilled canvas, kapok 68 x 32 x 7"
Mrs. Claes Oldenburg

ROBERT RAUSCHENBERG, born Port Arthur, Texas, October 22, 1925 *Libra*



Axle
1964 oil on canvas 9 x 20' (4 panels)
Leo Castelli Gallery, N.Y.

"Any incentive to paint is as good as any other. There is no poor subject . . . . A canvas is never empty."

"It's almost as if art, in painting and music and stuff, is the leftovers of some activity; the activity is the thing that I'm most interested in . . . . I like *live* art. A painting is just too passive. The artist can never feel what contact, if any, has been made between the spectator and the painting.

"I don't find theatre that different from painting, and it's not that I think of painting as theatre or vice versa. I think of working as a kind of involvement with materials . . . . If we are to get the most out of a given time, it will be because we have applied ourselves as broadly as possible, not as singlemindedly as possible." [2]

"I am trying to check my habits of seeing, to counter them for the sake of greater freshness. I am trying to be unfamiliar with what I'm doing." [3]

"The problem of focus in Rauschenberg's work is a crucial one. We can take in an entire painting or combine at one glance, see the over-all pattern, the composition and organization, but the richness of incident and detail demand a different kind of looking. . . . . In order to take in the richness of these pictures, and this is true also of the latest black and white silk screen paintings, we must be willing to examine them more carefully than the abstract aspect of their nature would make it seem necessary. The incidents and details that go to make up the whole differ greatly in size, in compositional prominence, in color and, in the earlier pictures, in medium; their choice is never a casual one; yet the juxtapositions are never obvious. We must, as it were, stand different distances from the picture to focus clearly on its parts; or, rather than move forward and back, we must re-focus our vision, for the minutely detailed photograph three inches square affixed to a painting twelve feet long demands, certainly, another kind of attention than the entire painting." [4]

"There is no more subject in a combine than there is in a page from a newspaper. Each thing that is there is a subject. It is a situation involving multiplicity. (It is no reflection on the weather that such-and-such a government sent a note to another.) (And the three radios of the radio combine, turned on, which provides the subject?) Say there was a message. How would it be received? And what if it wasn't? Over and over again I've found it impossible to memorize Rauschenberg's paintings. I keep asking 'Have you changed it?' And then noticing while I'm looking it changes." [5]

"For years I've been concerned with the idea of a relaxed symmetry. I think of symmetry as a neutral shape as opposed to a form of design. If you are dealing with multiplicity, variation and inclusion as your content, then any feeling of complete consistency or sameness is a violation of that attitude." [6]

"Few artists have really met the life of their times head-on, for all the talk about modern art being 'of its time'. Rauschenberg is probably the most 'modern', that is, most restless spirit working today. He has gone from fetishes to photography to pure white canvases to textured abstractions to oils to combines to machine objects to Dante to dance to theatre to radio to closed-circuit TV to electronic sculpture and kineticism and erasures and management and environment to acting in the gap-toothed grimace between art and technology. There seems to be nothing he can't do and, in a peculiar way, nothing he *can* do for very long, except to ride his super-mobility on into change." [7]

"Is Rauschenberg's mind then empty, the way the white canvases are? Does that mean whatever enters it has room?" [8]

WHITE PAINTING, RED INTERIOR, BED, COCA COLA PLAN, PANTOMIME, MONOGRAM, DOUBLE FEATURE, WINTER POOL, BROADCAST, SUMMER RENTAL, COEXISTENCE, MAP ROOM, BARGE, ORACLE, BOOSTER, SOUNDINGS.

". . . His statement is not unfriendly toward our technological packaging of sensations, but rather welcomes the inherent language possibilities of the mass media. He wants to make one aware of interference, of visual static for its own sake (just as in *Broadcast*, with its two radios concealed behind the surface, he once did the same with aural static). But now the effect is not cacaphonic because the spectator has long been inured to the conventions of photography in tabloids, films and television, and has come to accept them as adequate substitutes for reality. Rauschenberg takes advantage of this comfort, but refreshes and vivifies it by coarsening the visualization and changing its context. If our vision is attuned to photography, even to the extent of expecting to experience paintings in that medium, then, by reconstituting the photograph within his opened-up perimeters, Rauschenberg ironically arrives at a new work of art. What was once the echo has become the substance . . . . He satisfies an appetite for the contemporaneous, for an explicit crystallization of what art must respond to at this moment, which few can claim even to excite." [9]

"I'm opposed to the whole idea of conception-execution—of getting an idea for a picture and then carrying it out. I've always felt as though, whatever I've used and whatever I've done, the method was always closer to a collaboration with materials than to any kind of conscious manipulation and control . . . . But of course I know this isn't possible really. I know that the artist can't help exercising his control to a degree, and that he makes all the decisions really. But if I can just throw enough obstacles in the way of my own personal taste, then maybe it won't be *all*-controlling, and maybe the picture will turn out to be more interesting as a result." [10]

"I believe that one can do nearly anything one is interested in—it depends on the degree of wanting to do it . . . . I find it absurd that any one person is more gifted than another . . . . When you do away with genius you also do away with quality. At that point life becomes very immediate and personal . . . . I told a newspaper man the other day that I thought we were moving into an area now which had as its uniqueness that what a man thinks is less and less important than his way of moving from thought to thought. So that I think eventually we'll give up thoughts, and there will be a constant flow of concern. Thoughts then would only exist when you were faltering, or ineffective. By thoughts I mean particular ideas." [11]

JAMES ROSENQUIST, born Grand Forks, North Dakota, November 29, 1933 *Sagittarius*

Ultra-Violet Cars
1966 oil on canvas with plexiglas (2 motorized panels)
88 x 74" (extreme dimensions)
Leo Castelli Gallery, N.Y.

Not illustrated: *Aurora Borealis*
1968 plexiglas, neon, aluminum foil 8' diameter
Leo Castelli Gallery, N.Y.

"I'm amazed and excited and fascinated about the way things are thrust at us, the way this invisible screen that's a couple of feet in front of our mind and our senses is attacked by radio and television and visual communications, through things larger than life, the impact of things thrown at us, at such a speed and with such a force that painting and the attitudes toward painting and communication through doing a painting now seem very old-fashioned . . . . . Painting is probably more exciting than advertising—so why shouldn't it be done with that power and gusto, with that impact? . . . . My metaphor, if that is what you can call it, is my relation to the power of commercial advertising which is in turn related to our free society, the visual inflation which accompanies the money that produces box tops and space cadets . . . . .

"When I use a combination of fragments of things, the fragments or objects or real things are caustic to one another, and the title is also caustic to the fragments . . . . . The images are expendable, and the images are in the painting and therefore the painting is also expendable. I only hope for a colorful shoe-horn to get the person off, to turn him on to his own feelings." [1]

PUSHBUTTON, ABOVE THE SQUARE, NOMAD, THE LIGHT THAT WON'T FAIL I, CAPILLARY ACTION, IN THE RED, FOR THE AMERICAN NEGRO, EARLY IN THE MORNING, F-III, YELLOW APPLAUSE, WACO TEXAS, A LOT TO LIKE, FRONT LAWN, CAGE.

"The key to Rosenquist's work is not its commercial vocabulary, nor its detachment, but its scale. 'For me things have to be life-size or larger. I believe it is possible to bring something so close that you can see through it, so it comes to you right off the wall. I like to bring things into unexpected immediacy—as if someone thrust something right next to your face—a beer bottle or his shirt cuff—and said 'how do you like it?' . . . Where other Pop artists have used scale to overpower but not to attack, holding the image on the picture plane in an arrogant withdrawal, Rosenquist uses his gigantism as an assault on normality: this is the first aspect of his work. In the process of the attack, the object loses its identity and becomes form. This is the second experience—a more subtle and less recognized one . . . . .

"Rosenquist's experience as a billboard painter sharpened his reactions to the non-representational aspects of outwardly representational forms. This might not have been the case had he not had the eye of a non-objective painter. Being hoisted up Kirk Douglas' cheek to paint a four-foot eyelash, he became aware that Kirk Douglas had disappeared, the cheek was no longer a cheek, nor the eyelash an eyelash; that he was enveloped by a sea of purely plastic form and color defined by immense arabesques. In turn, it is this familiarity with the monstrous that allows Rosenquist to understate his enlargement." [2]

"In *Morning Sun* . . . . we find clear plastic sheets dripped with paint. Rosenquist has said more than once that he avoids the accidental or dripped nature of paint as something opposed to his idea of art. It is, I think, safe to assume that he is making a reference to the nature of art in those plastic sheets: 'I believe there is a heavy hand of nature on the artist. My studio floor could be . . . part of me and part of my painting because that is the way I arranged it . . . . But it's not, because it's an accidental arrangement; it *is* nature.'

"In *Morning Sun* the nature of art is being pulled over the bottom section of the canvas by a fishing pole attached to the top; certainly conceptual nature, or style, is a very tempting subject for an artist, blurring his clear morning vision as he starts to work, as he fishes for a subject to paint . . . . . In Rosenquist's art we often end with no less than a confrontation of art and nature, no less a question than, "Is this the place of man in the scheme of things? . . . . . .

"The sentimental followers of Wordsworth and Coleridge seem to have become nature-forgetters in our time at their own expense. Not Rosenquist: 'I have a feeling, as soon as I do something . . . . nature comes along and lays some dust on it. There's a relationship between nature—nature's nature—and time, the day and the hour . . . . . A painter searches for brutality that hasn't been assimilated by nature . . . " [3]

"I treat the billboard image as it is, so apart from nature. I paint it as a reproduction of other things; I try to get as far away from nature as possible . . . . . When I first started thinking like this, feeling like this, from my commercial advertising, I would bring home colors that I liked, associations that I liked using in my abstract painting, and I would remember specifics by saying this was a dirty bacon tan, this was a yellow T-shirt yellow, this was a Man-Tan suntan orange . . . . I always remember Franco-American spaghetti orange, I can't forget it—so I felt it as a remembrance of things, like a color chart, like learning an alphabet." [4]

"His spatial devices are, for the most part, based on minutely varied color changes. The eye unaccustomed to such refinements misses a good deal in his work. Rosenquist acquired a heightened awareness of monotone nuance from the grisaille billboards. (In 'Silver Skies', for instance, each grey is tinted a different color.) The white-lead base of practically all his colors, except for the day-glo tones, which he was perhaps the first to use extensively) gives them a fresh and ingenuous air (also saccharine and pungently repellent when so desired). White is particularly important in the pale 'unfinished' colors, like those of printers' color-separation proofs. In other contexts, white is used to segment and imperceptibly alter forms which are in other respects 'whole'. An all but invisible line, a psychological rather than visual division, is obtained by the addition of an infinitesimal amount of white: the result is like a shadow across the surface, almost unnoticeable, providing a quieter dimension to the excitement of an art which first seems implacably resistant to a subtle reading. Similar effects hold one image in front of another or signal sharp divisions within a single image, or set up dissimilar space. A pictured object, moving from one subtly defined compartment to another, may change abruptly in value but not in color, or vice versa. A brilliant cadmium may be juxtaposed against a still more brilliant day-glo red on one side, a cool grey on the other, forcing a change of identity in mid-form, and, radically, but again nearly imperceptibly, distort its role in the overall design." [5]

"The way technology appears to me now is that to take a stance—in a painting, for example—on some human qualities seems to be taking a stance on a conveyor belt: the minute you take a position on a question, or an idea, then the acceleration of technology, plus other things, will in a short time already have moved you down the conveyor belt. The painting is like a sacrifice from my side of the idea to the other side of society . . . . . .

"The *F-III* was enclosed—four walls of a room in a gallery. My idea was to make an extension of ways of showing art in a gallery, instead of showing single pictures with wall space that usually gives your eye a relief. In this picture, because it did seal up all the walls, I could set the dial and put in the stops and rests for the person's eye in the whole room instead of allowing the eye to wander and think in an empty space . . . . Originally the picture was an idea of fragments of vision being sold, incompleted fragments: . . . . . With one of them on your wall, you could feel something of a nostalgia, that it was incomplete and therefore romantic. That has to do with the idea of the man now collecting, a person buying a recording of the time or history. He could collect it like a fragment of architecture from a building on Sixth Avenue and Fifty-Second Street; the fragment even now or at least in the near future may be just a vacant aluminum panel whereas in an earlier period it might have been a fancy cornice or something seemingly more human.

"Years ago when a man watched traffic going up and down Sixth Avenue, the traffic would be horses and there would be a pulsing, muscular motion to the speed on the avenue. Now what he sees may be just a glimmer, a flash of static movement; and that idea of nature brings a strange, for me even now, a strange idea of what art may become, like a fragment of this painting which is just an aluminum panel." [6]

GEORGE SEGAL, born New York City, November 26, 1924 *Sagittarius*

Dry Cleaning Store
1964 plaster, wood, metal, neon tubing, aluminum paint
96 x 108 x 86"
Sidney Janis Gallery, N.Y.

"Like mummies (and unlike Mme. Toussaud's waxworks), the inside of Segal's figures remain true to life in reverse, a fairly exact impression of the skin and clothing of the model, while their outsides tend to be built up, transposed and impersonal, revealing the marks of the artist's hand. "If we think that reality is verisimilitude, then here the inner man is more real than the outer man: a familiar twentieth-century idea, but in this case stated covertly." [1]

"First, I'm interested in an open-ended way of working. I don't want to shut out any possibility. I want to intensify—if you were going to ask me what I was about—the sense of my own inner life. I equally want to intensify my sense of encounter with the tangible world outside of me. I can't think of divorcing the one response from the other . . . .

"The only way that I seem to be able to operate myself is on a basis of excruciating selectivity . . . I don't like being drenched and bombarded by a non-discriminated mass of things . . . . I really am interested in the confrontation and/or the dialogue between two people. And that's made it necessary for me to stay life-size . . . .

"I conceive the situation. Then I have to be very careful and ask the right person, for several reasons. A person's inner set of attitudes comes out in the plaster somehow. Why, I don't know, but it simply happens to be true. So they have to be capable of sensing what the situation is. I've thought about putting real clothes on the figures. I've tried painting them, but I haven't liked it, because I think there's something more severe in my nature where not only do I insist on something true about the essence of the person, I want to keep them intact as a shape. If you put real clothing on, if you drape a fur scarf around a plaster figure, that fur scarf jumps out and becomes a completely independent horseshoe shape. I would rather not use distracting details." [2]

"Segal exploits the language of the body. He does not use the heroic poses of traditional representational sculpture, but the everyday postures that communicate unconsciously. (Indeed, in some systems or anti-systems of thought, the physical manifestation of a psychological state *is* the psychological state.) Facial expressions, because they are created by muscles too subtle to be captured by Segal's techniques of 'mummification' (cloth soaked in wet plaster is applied directly to the live model), are automatically eliminated, and the body itself, as in dance, bears the burden of expression. The body, however, even when immobile, is capable of sending messages of great complexity. The way a man sits, lounges, slumps or arranges himself in a chair contains more history and more truth than all the personality profiles in the world. The body does not lie. The language of the body—relationships between limbs and torso, muscle tensions, posture and carriage—offers a rich vocabulary of signs." [3]

"I usually make sculptures of people I know very well in situations that I've known them in. And if that involves a luncheonette counter, places in the house or other places where I go: gas stations, bus stations, streets, farm buildings—this must all do with my experience. I live in this environment . . . It is a huge heap of art material for me . . . I remember my life with the objects and I also look at these objects 'plastically' (I suppose that is the term), 'esthetically', for what these shapes are. And how people relate to these shapes and how they don't relate in a human way, intrigues me . . . As long as there has been a very alive emotional experience between me and the person, or between me and the object, or both, only then do I incorporate it into my own work." [4]

"To compare Segal's sculpture with a painting is not inappropriate because his approach is at least as much that of a painter as a sculptor . . . There is a planar quality to the spatial organization in Segal's compositions which is accentuated by the way they are often set in walls, suggesting the 'picture box'. There is also an implied picture plane which is maintained; neither figures nor objects nor directional forces project forward from it . . . . Moreover, Segal has a painter's interest in color and light. This is not to say that sculptors are not interested in light, but Segal treats it coloristically." [5]

"For Segal, the concept of 'boundary' is crucial. He not only makes choices involving model (mold), pose and suggestive environmental fragments, but also major decisions about boundaries. Where will a piece end? How much is just enough? Should the linoleum beneath the plaster figures be discarded? The open bag of plaster. The rafters of his studio?" [6]

THE TRUCK, THE PHOTOBOOTH, THE DENTIST, PREGNANT WOMAN, THE SHOWER CURTAIN, SUBWAY, SUN BATHERS, WOMAN BUCKLING HER BRA, THE FARMWORKER, MOTEL ROOM, THE MOVIEHOUSE, COUPLE ON A BED, THE GULF STATION.

"The personal response to Segal's work is a study in the specific and the general. The situations in which his figures are placed are, at least to a New Yorker, generally familiar; the figures themselves, friends of the artist, are often specifically familiar. The gestures are familiar to everyone but specific in the way they move the individual spectator, who becomes his own photographer, choosing vantage points from which the gesture means most to him. Thus the most common gestures seem not to have been seen before in exactly this form; on the other hand, they seem so right, so intimate, that walking through Segal's studio, one feels like an intruder on the private moments enacted there. Or one feels like a ghost, less real than these figures going about their own lives. For all the sculpture's impassivity, the artist's tenderness for the awkward figure cut by the human race is one of its most impressive features." [7]

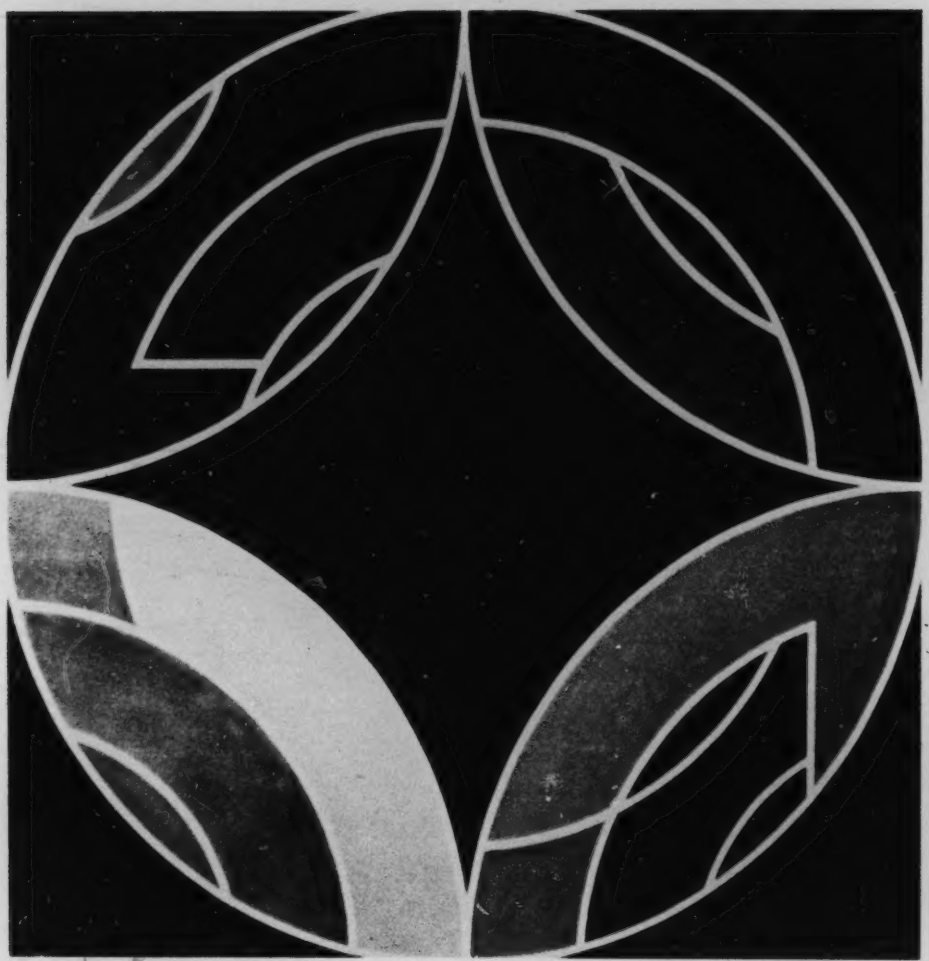
"One may associate Segal especially with Robbe-Grillet . . . . Here for example is a typical sentence from *Jealousy*, one of Robbe-Grillet's early short novels: 'Her back to the hall door she has just closed, A . . . absently stares at the paint-flaked window frame, then, nearer still, the scrubbed wood of the floor.' For the writer, as for the sculptor, the objects of everyday existence are essential to the appreciation of life and to the presentation of the artist's ideas. Both men share the same concern for detail and selection. In order to be able to grasp the overall structure of the world which each creates, we are made to study, as if in a vacuum, its deliberately ordinary component parts." [8]

"Segal's achievement above all else has been to replenish an ancient and honorable stream run dry in the mid-twentieth century. Perhaps the most difficult task for an artist in our time is that of being a realist without falling into anecdote or mere illustration. In terms of his accomplishment Segal is less a relation of Rosenquist, Warhol or Oldenburg than of Francis Bacon and Edward Hopper, artists whose work rejects tags and for whom each work stands or falls on intrinsic communicative merits." [9]

Execution
1967 plaster, rope, metal, wood 96 x 132 x 96"
Sidney Janis Gallery, N.Y.

Woman in a Red Wicker Chair
1964 plaster and wicker 48 x 32 x 42"
Mr. and Mrs. Anthony Tyson, N.Y.

FRANK STELLA, born Malden, Massachusetts, May 12, 1936 *Taurus*



Flin Flon
1967 acrylic on canvas 8 x 8'
David Mirvish Gallery, Toronto

"Art excludes the unnecessary. Frank Stella has found it necessary to paint stripes. There is nothing else in his painting.

"Frank Stella is not interested in expression or sensitivity. He is interested in the necessities of painting.

"Symbols are counters passed among people. Frank Stella's painting is not symbolic. His stripes are the paths of brush on canvas. These paths lead only to painting." [1]

"There are two issues in painting. One is to find out what painting is and the other is to find out how to make a painting. The first is learning something and the second is making something. One learns about painting by looking at and imitating other painters. After looking comes imitating. In my own case it was at first largely a technical immersion. But then, and this was the dangerous part, I began to imitate the intellectual and emotional processes of the painters I saw. Fortunately, one can stand only so much of this sort of thing. I got tired of other people's paintings and began to make my own. I found, however, that I not only got tired of looking at my own paintings but that I also didn't like painting them at all. The painterly problems of what to put here and there and how to make it go with what was already there became more and more difficult and the solutions more and more unsatisfactory. Finally I had to face two problems: one was spatial and the other methodological. In the first case I had to do something about relational painting, i.e. the balancing of the various parts of the painting with and against each other. The obvious answer was symmetry—make it the same all over. The question still remained, though, of how to do this in depth. A symmetrical image or configuration placed on an open ground is not balanced out in the illusionistic space. The solution I arrived at—and there are probably others although I know of only one color density—forces illusionistic space out of the painting at a constant rate by using a regulated pattern. The remaining problem was simply to find a method of paint application which followed and complemented the design solution. This was done by using the house painter's technique and tools." [2]

"In order to squeeze out any vestiges of depth and atmosphere, Stella insisted on recognizing the shape of the canvas as the essential fact of the picture. Like a surveyor assessing the extent and nature of a newly acquired territory, he plotted out every square inch of pictorial land in patterns of even stripes reiterating the simple perpendicular and parallel relationships of the frame .... The pictorial field was thus redefined as the picture itself, and not as a neutral space in which something happened at occasional points .....

"Once Stella had broken with the inherited rectangularity of the picture frame, the new possibilities were endless .... in a series of 1961 ..... the paint moved from aluminum to an equally shiny and metallic copper and the notchings on the frame now expanded to wide-open rectilinear shapes—a T, a U, an H—that first looked alarmingly unfamiliar as arenas for pictorial activity .... the pictures appeared to be almost fragments of frames, the bones rather than the flesh of painting ..... [Later, in a multi-colored series], Stella raised another set of questions, for these luminous candy stripes created variations in light value that reinstated in fresh terms the kind of spatial illusionism rigorously excluded from the monochrome paintings." [3]

THE MARRIAGE OF REASON AND SQUALOR, 'DIE FAHNE HOCH!' LUIS MIGUEL DOMINGUIN, CHARLOTTE TOKAYER, AGADIR, NUNCA PASA NADA, JASPER'S DILEMMA, MOULTONVILLE I, MOULTONVILLE II, MOLTENVILLE III, MOULTENBORO, WOLFEBORO, TUFTONBORO, SUNAPEE, SINJERLI, DARABJERD, TAKHT-I-SULYIAMAN.

"If you're that much involved with the surface of anything, you're bound to find symmetry the most natural means. As soon as you use any kind of relational placement for symmetry, you get into a terrible kind of fussiness which is the one thing that most of the painters now want to avoid .... My painting is based on the fact that only what can be seen *is* there. It really is an object. Any painting is an object and anyone who gets involved enough in this finally has to face up to the objectness of whatever it is that he's doing .... All I want anyone to get out of my paintings, and all I ever get out of them, is the fact that you can see the whole idea without any confusion ... What you see is what you see." [4]

"Frank Stella's new paintings investigate the viability of shape as such. By *shape as such* I mean not merely the silhouette of the support (which I will call literal shape), not merely that of the outlines of elements in a given picture (which I will call depicted shape), but shape as a medium within which choices about both literal and depicted shapes are made, and made mutually responsive. And by the viability of shape, I mean its power to hold, to stamp itself out, and *in*—as verisimilitude and narrative and symbolism used to impress themselves—compelling conviction .....

"No single issue has been as continuously fundamental to the development of modernist painting as the need to acknowledge the literal character of the picture-support. Above all this has tended to mean acknowledging its flatness or two-dimensionality. There is a sense in which a new illusionism was implicit in this development all along .... It is as though depicted shape has become less and less capable of venturing on its own, of pursuing its own ends; as though unless, in a given painting, depicted shape manages to participate in—by helping to establish the authority of the shape of the support, conviction is aborted and the painting fails. In this sense depicted shape may be said to have become dependent upon literal shape—and indeed unable to make itself felt as shape except by acknowledging that dependence ....

"The relation between depicted and literal shape that holds in the stripe paintings no longer holds in these [the 1966 series] not because the relation has been altered or defied but because the distinction is defeated by the paintings themselves. Nothing, apparently, is more central to their conception than the desire to establish all shapes on an equal footing—to make pictures which comprise nothing but individual shapes each of which is felt to stand or fall without reference, or appeal, to a single master shape a support seen as a single entity .... nothing is more fundamental to the nature of the new paintings' illusiveness than the extreme ambiguity, indeterminacy and multivalence of the relations that appear to obtain among the individual shapes, as well as between those shapes and the surface of the picture (or, at any rate, the *plane* of that surface)." [5]

"With Stella's work prior to the asymmetrical canvases from 1966, it has seemed to me that qualitative distinctions have been almost meaningless, or at least irrelevant in the face of the extraordinary completeness and the succintness with which Stella had presented a set of decisions .... With the latest [1967] paintings, the most successful ones at least, the surface design appears simultaneously to dictate the shape of the canvas and also to be possessed of a separable, vital life. This is accentuated

and reinforced by a kind of latent recognition that the combinations of surface design—however intricate and inextricably overlaid—and the actual shape of the canvas both have to do with the circle . . . . In order to experience these paintings at all, one has to have, I think, an implicit faith in their apparent quality of *unresolve*. There is never the latent recognition that what one is seeing is all inextricably part of a whole." [6]

". . . . explicitness of surface deliberately limits the type of illusionism possible to an entirely abstract, conceptual and anti-naturalistic one . . . . the new illusionism is the very opposite of any kind of *trompe l'oeil*, which means to deceive one about the real nature of texture or space. On the contrary, the new illusionism makes every effort to insure that there is no space behind the plane of the picture; that is, that the space created on the picture surface is a purely imaginative projection bearing no relation whatsoever to reality." [7]

Ctesiphon iii
1968 fluorescent acrylic on canvas 10 x 20'
Douglas Gallery, Vancouver

ANDY WARHOL, born Philadelphia, July 23 - August 22, 1930 *Leo*,

Brillo Boxes
each 17 x 17 x 14"

"I'm influenced by other painters, everyone is in art; all the American artists have influenced me; two of my favorites are Andrew Wyeth and John Sloan. Oh, I love them, I think they're great. Life and Living influence me more than particular people. People in general influence me; I hate just objects, they have no interest for me at all, so when I paint I just make more and more of these objects, without any feeling for them . . . .

" . . . . . It doesn't matter what they say about me, I just read the textures of the words.

"I see everything that way, the surface of things, a kind of mental Braille. I just pass my hands over the surface of things . . . . . I never wanted to be a painter; I wanted to be a tap-dancer . . . . I don't paint anymore. I gave it up about a year ago and just do movies now. I could do two things at the same time, but movies are more exciting. Painting was just a phase I went through." [1]

"The attitude implicit in his choice of images is much more complex than simple satire, grotesqueness, horror or celebration. We are forced to the personal confrontation in his art with the most vivid representations of sex, food, and death, but always through the intermediary of previous exposure through movies, the press, television, the entire black and white world of photo-reproduction. We have before us the essential symbols of our daily life drained of their force through repetition. In their isolation and repetition in Warhol's paintings the symbols regain their vigor though they must always be seen through the haze of second-hand familiarity so many find offensive in his work." [2]

"I feel I represent the U.S. in my art but I'm not a social critic. I must paint those objects in my paintings because those are the things I know best. I'm not trying to criticize the U.S. in any way, not trying to show up any ugliness at all; I'm just a pure artist, I guess . . . . . " [3]

"I always felt that Andy was a purist kind of pop artist . . . . . I thought that his box show was a very clear statement and I admire clear statements . . . . There is a degree of removal from actual boxes and they become an object that is not really a box. In a sense they are an illusion of a box and that places them in the realm of art." [4]

"Andy Warhol's commercial, wholesale store-boxes (Brillo Soap Pads, Kellogg's Corn Flakes, Heinz 57 Tomato Ketchup) are nothing; they aren't even the real thing. He had the basic wooden boxes made by some anonymous commercial cabinet maker, he ordered silk-screens for reproducing the labels and he used assistants for the painting and silk-screening of the boxes . . . .

"The boxes as art are not very interesting. A prominent archeologist leaving the exhibition said, in a tone of friendly irony, 'I saw most of the show, but didn't have time to examine each box individually.' One would want one of the boxes primarily as a souvenir of an exhibition that was an idea; that idea provoked in some of us consciousness of emotions we needed to organize and deal with . . . . .

"The common and really amoral character of most of the commercial objects depicted in Andy Warhol's paintings are in the abstract tradition. Certainly his intention is not to sell a product or publicize an actress. The use of commercial techniques is a way of suppressing paint quality, which itself seems to have become a moralistic quality . . . . . Advertising and popular culture have created stock situations and stock responses. To fight them simply in the name of individuality no longer seems fruitful. There seem to be other ways of dealing with ourselves. A great deal that is good and valuable about our lives is that which is public and shared with the community. It is the most common cliches, the most common stock responses which we must deal with first if we are to come to some understanding of the new possibilities available to us in this brave and not altogether hopeless new world. We not only can but must deal positively with the challenges Andy Warhol has given us." [5]

100 CAMPBELL SOUP CANS, MARILYN MONROE, SUICIDE, DISASTER I, ELECTRIC CHAIRS, FLOWERS, MY HUSTLER, ELVIS, ELIZABETH TAYLOR, BLOW-JOB, MARTINSON COFFEE, FLESH, I********, JACKIE, JACKIE, JACKIE, JACKIE.

"Warhol's concern is so much with people (even more than with Pop objects) that his historical influence may well be ascribed to his revitalization and expansion of portraiture as much as to any other of his several contributions to contemporary art." [6]

"The death series I did was divided into two parts: the first on famous deaths and the second on people nobody ever heard of and I thought that people should think about them sometime: the girl who jumped off the Empire State Building or the ladies who ate the poisoned tuna fish and people getting killed in car crashes. It's not that I feel sorry for them, it's just that people go by and it doesn't really matter to them that someone unknown was killed so I thought it would be nice for these unknown people to be remembered by those who, ordinarily, wouldn't think of them. I wouldn't have stopped Monroe from killing herself, for instance; I think everyone should do whatever they want to do and if that made her happier, then that's what she should have done . . . . . "

"I still care about people, but it would be so much easier not to . . . it's too hard to care . . . . I don't want to get too involved in other people's lives . . . . I don't want to get too close . . . . I don't like to touch things . . . . that's why my work is so distant from myself." [7]

"It is my opinion that Andy Warhol is an incredibly important artist; he has been able to take painting as we know it, and completely change the frame of reference of painting as we know it, and do it successfully in his own terms. These terms are also terms that we may not understand.

"Warhol has successfully been able to remove the artist's touch from the art. He has not tried to make a science out of it as Seurat did, but made an anti-science, anti-esthetic, anti-'artistic' art totally devoid of all considerations that we may have thought of as necessary . . . . . It is painting in the most absolute and abstract sense; it is Pop Art and probably the first true, pure honest example of it." [8]

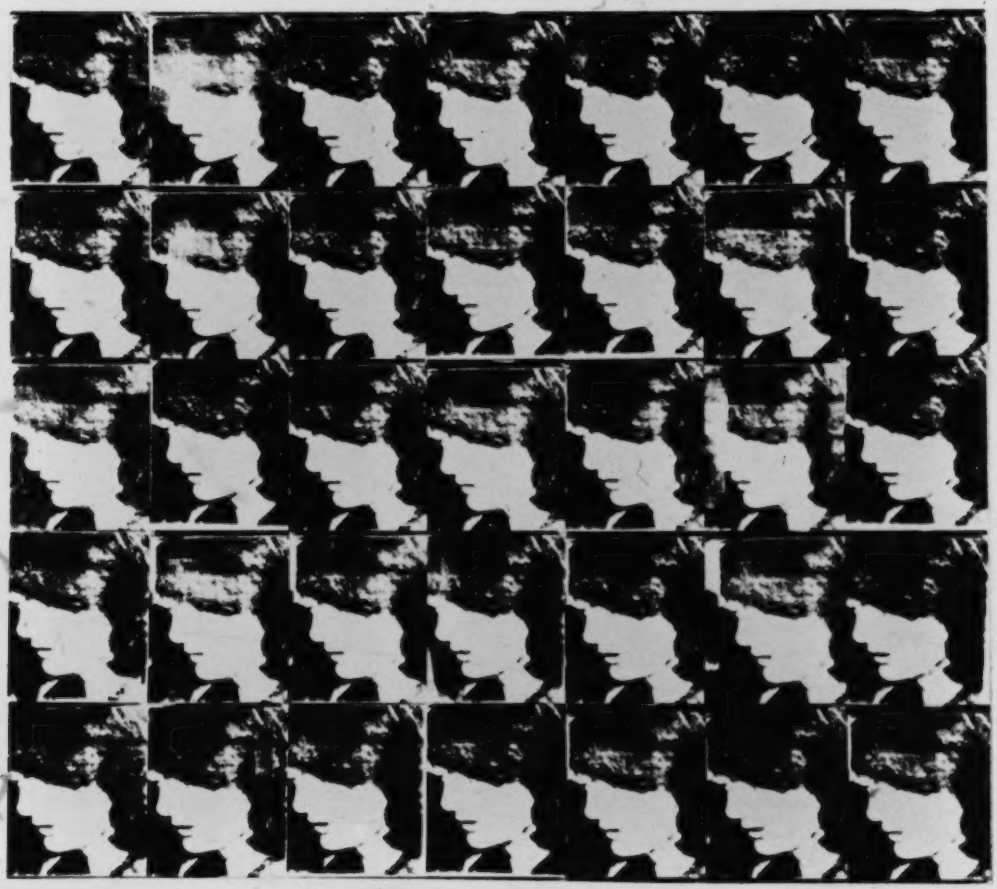
"It's not that I don't like to speak about myself, it's that there really isn't anything to say about me . . . . . If you want to know all about Andy Warhol, just look at the surface: of my paintings and films and me, and there I am. There's nothing behind it." [9]

"Victor Mature, who won't mount a horse, jump into water or take a fall, has a double doing all these things for him. The double, called 'The Ghost', resembles Mature so much that he doubles even in medium close-up shots. Mature says: 'My dream someday is to star in a movie without actually being in it at all'." [10]

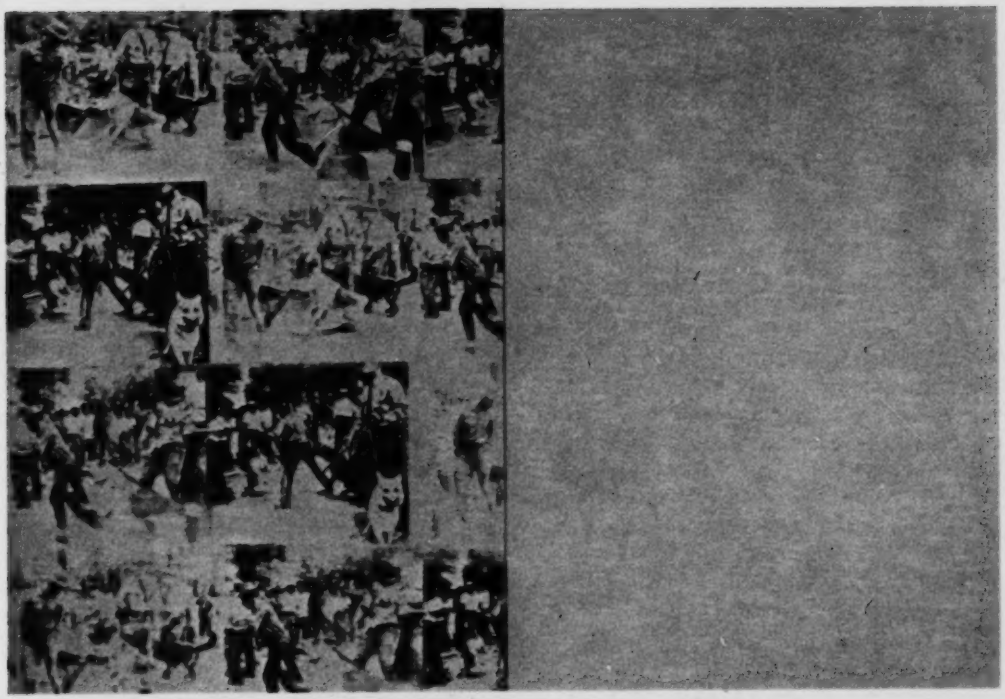
"I think everybody should be a machine.

"I think everybody should like everybody . . . . .

"I think it would be great if more people took up silk screens so that no-one would know whether my picture was mine or somebody elses." [11]



Jackie
1965 acrylic and silkscreen enamel on canvas,
thirty-five panels 16 x 20" each
Douglas Gallery, Vancouver



Race Riot (2 panels)
1964 acrylic and silkscreen enamel on canvas each 114 x 82"
Leo Castelli Gallery, N.Y.

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ART AND LITERATURE no. 4 Spring 1965 p. 185-92

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ARTFORUM March 1965 p. 34-5

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ARTFORUM November 1967 p. 26-31

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PERSPECTA no. 11 1967 p. 44

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ART NEWS September 1966 p. 55-61

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Dan Flavin *Several Quotations for Don Judd*
DON JUDD, Whitney Museum, New York 1967 p. 6

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ART IN AMERICA July-August 1967 p. 56

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ART INTERNATIONAL April 1962 p. 52-53

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ART IN AMERICA July-August 1967 p. 57

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ARTS April 1963 p. 40

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ART AND ARTISTS June 1966

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ARTFORUM February 1966 p. 23

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ART INTERNATIONAL January 1966 p. 93

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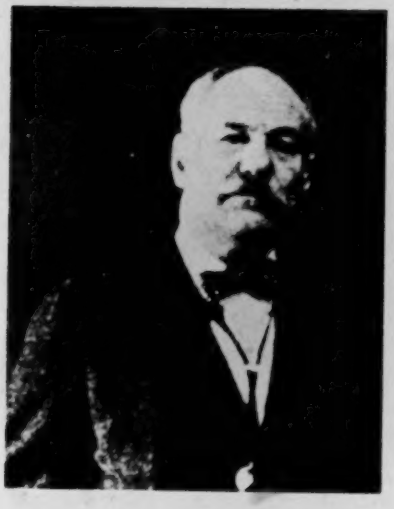

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ART INTERNATIONAL June 1965 p. 38

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ARTFORUM Summer 1967 p. 30-35

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Whitechapel, 1964 op.cit. p. 18

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